

# Olympic Arts Festival

Performing Arts Network

Los Angeles, June 1 – August 12, 1984

## Prelude to the Olympics

A Gala Concert  
27 July 1984



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TM

Prelude to the Olympics — A Gala Concert

Hollywood Bowl



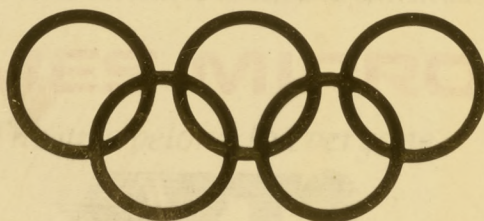
# Prelude to the Olympics

A Gala Concert  
27 July 1984



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# Olympic Arts Festival

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Los Angeles, June 1 – August 12, 1984

Prelude to the Olympics — A Gala Concert

Hollywood Bowl





The elegance of  
gymnastics.  
The thrill  
of a 100-meter dash.



Welcome to the  
Olympic Arts Festival.  
This great artistic affair  
brings to Los Angeles—in  
its own right a world  
culture center—more  
than 400 performances, exhibitions,  
and special events from every continent.

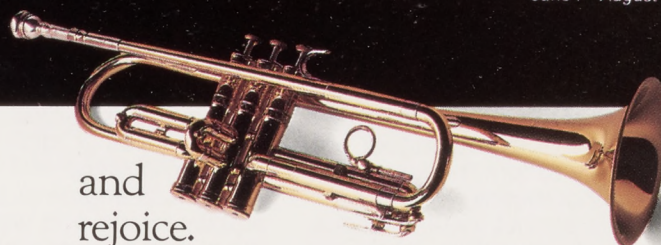


It serves as  
human spirit  
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**TIMES MIRROR**  
Official Festival Sponsor  
June 1 - August 12, 1984



It serves as a celebration of the human spirit, a once-in-a-lifetime opportunity to savor the cultures and achievements of people from all over the world. Its music, song, drama, dance, painting, sculpture, and other artistic endeavors will make you laugh, cry, contemplate,

and rejoice.

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in praising outstanding performers.*

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## GREAT PERFORMER SERIES

Wednesday, October 24, 1984 / 8:00  
**LONDON PHILHARMONIC**  
 KLAUS TENNSTEDT music director, conductor  
 Sunday, November 18, 1984 / 8:00  
**IVO POGORELICH** piano  
 Wednesday, January 16, 1985 / 8:00  
**JEAN-PIERRE RAMPAL** flute  
 Thursday, February 14, 1985 / 8:00  
**THE PHILADELPHIA ORCHESTRA**  
 RICCARDO MUTI music director, conductor  
 Wednesday, March 6, 1985 / 8:00  
**ANDRES SEGOVIA** guitar  
 Thursday, April 25, 1985 / 8:00  
**TREGER/WATTS DUO**  
 CHARLES TREGER violin / ANDRE WATTS piano  
 Saturday, May 4, 1985 / 8:30  
**LEONTYNE PRICE** soprano

SUBSCRIBE AND SAVE UP TO 20%!  
 Subscription Prices (7 Events): \$170, \$165, \$160

## GREAT ORCHESTRAS OF THE WORLD SERIES

Thursday, October 25, 1984 / 8:00  
**LONDON PHILHARMONIC**  
 KLAUS TENNSTEDT music director, conductor  
 Wednesday, February 13, 1985 / 8:00  
**THE PHILADELPHIA ORCHESTRA**  
 RICCARDO MUTI music director, conductor  
 Sunday, February 24, 1985 / 8:00  
**BERLIN RADIO SYMPHONY**  
 RICCARDO CHAILLY conductor  
 SCHLOMO MINTZ violin soloist  
 Thursday, March 7, 1985 / 8:00  
**THE ROYAL PHILHARMONIC**  
 YEHUDI MENUHIN conductor

SUBSCRIBE AND SAVE UP TO 25%!  
 Subscription Prices (4 Events): \$135, \$125, \$120

## PIANO SERIES

Tuesday, October 30, 1984 / 8:00  
**RUDOLF FIRKUSNY**  
 Wednesday, November 7, 1984 / 8:00  
**STEPHEN BISHOP-KOVACEVICH**  
 Wednesday, December 12, 1984 / 8:00  
**ALDO CICCOLINI**  
 Sunday, January 20, 1985 / 8:00  
**ANDRE WATTS**  
 Wednesday, February 27, 1985 / 8:00  
**ANNIE FISCHER**  
 Wednesday, March 13, 1985 / 8:00  
**ALEXIS WEISSENBERG**  
 Sunday, April 21, 1985 / 8:00  
**HORACIO GUTIERREZ**  
 Thursday, May 9, 1985 / 8:00  
**MALCOLM BILSON** fortepiano  
 Thursday, June 13, 1985 / 8:00  
**1985 VAN CLIBURN COMPETITION WINNER**

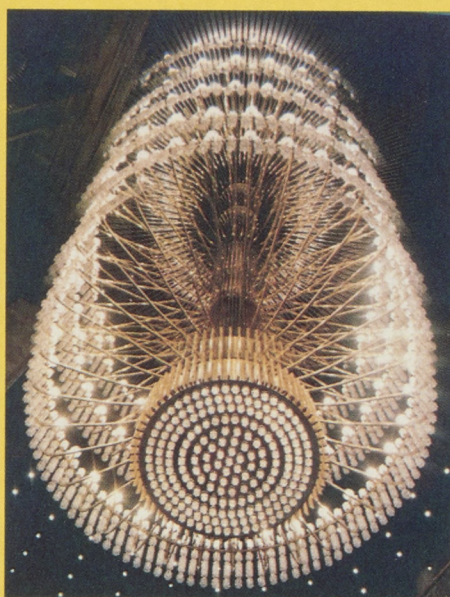
SUBSCRIBE AND SAVE UP TO 43%!  
 Subscription Prices (9 Events): \$75, \$70, \$65

PROGRAMS SUBJECT TO CHANGE

## STARS OF OPERA SERIES

Tuesday, September 25, 1984 / 8:00  
**MONTSERRAT CABALLE** soprano  
 Saturday, November 3, 1984 / 8:30  
**PILAR LORENGAR** soprano  
 Thursday, November 15, 1984 / 8:00  
**JUDITH BLEGEN** soprano  
**HAKAN HAGEGARD** baritone  
 Sunday, February 17, 1985 / 8:00  
**DAME JANET BAKER** mezzo-soprano  
 Sunday, March 3, 1985 / 8:00  
**JESSYE NORMAN** soprano  
 Saturday, March 23, 1985 / 8:30  
**MARGARET PRICE** soprano

SUBSCRIBE AND SAVE UP TO 33%!  
 Subscription Prices (6 Events): \$100, \$95, \$90



## STRING VIRTUOSOS SERIES

Sunday, October 21, 1984 / 8:00  
**MSTISLAV ROSTROPOVICH** cello  
 Sunday, November 11, 1984 / 8:00  
**NATHAN MILSTEIN** violin  
 Sunday, January 27, 1985 / 8:00  
**CHO-LIANG LIN** violin  
 Sunday, April 14, 1985 / 8:00  
**VLADIMIR SPIVAKOV** violin  
 Sunday, April 28, 1985 / 8:00  
**TREGER/WATTS DUO**  
 CHARLES TREGER violin / ANDRE WATTS piano

SUBSCRIBE AND SAVE UP TO 30%!  
 Subscription Prices (5 Events): \$75, \$70, \$65

## KEYBOARD POPS SERIES

Thursday, November 1, 1984 / 8:00  
**PETER NERO** piano  
 Wednesday, November 28, 1984 / 8:00  
**DON SHIRLEY TRIO**  
 Wednesday, April 24, 1985 / 8:00  
**THE GEORGE SHEARING DUO**  
 George Shearing, piano / Don Thompson, bass  
 SUBSCRIBE AND SAVE UP TO 19%!  
 Subscription Prices (3 Events): \$35, \$32, \$29

## CHAMBER MUSIC SERIES

Tuesday, October 2, 1984 / 8:00  
**BEAUX ARTS TRIO**  
 Thursday, November 8, 1984 / 8:00  
**GUARNERI STRING QUARTET**  
 Thursday, February 21, 1985 / 8:00  
**FITZWILLIAM STRING QUARTET**  
 Tuesday, March 12, 1985 / 8:00  
**AMADEUS QUARTET**  
 Thursday, April 18, 1985 / 8:00  
**SUK TRIO**

SUBSCRIBE AND SAVE UP TO 33%!  
 Subscription Prices (5 Events): \$50, \$45, \$40

## INTERNATIONAL CHAMBER ORCHESTRA SERIES

Thursday, October 4, 1984 / 8:00  
**BERLINER KAMMERMUSIK ENSEMBLE**  
 23 members of the Berlin Philharmonic  
 Tuesday, November 13, 1984 / 8:00  
**ORCHESTRA OF THE 18TH CENTURY**  
 FRANS BRUEGGEN conductor  
 Thursday, March 14, 1985 / 8:00  
**MOZARTEUM ORCHESTRA OF SALZBURG**  
 HANS GRAF music director  
 Thursday, March 21, 1985 / 8:00  
**ACADEMY OF ANCIENT MUSIC**  
 CHRISTOPHER HOGWOOD conductor

SUBSCRIBE AND SAVE UP TO 44%!  
 Subscription Prices (4 Events): \$55, \$52, \$50

## FESTIVAL OF EARLY MUSIC

Tuesday, November 27, 1984 / 8:00  
**NEW YORK BAROQUE DANCE COMPANY**  
 and **CONCERT ROYAL ENSEMBLE**  
 Tuesday, February 26, 1985 / 8:00  
**THE DELLER CONSORT**  
 Tuesday, April 16, 1985 / 8:00  
**ENSEMBLE FOR EARLY MUSIC**  
 in **THE PLAY OF DANIEL**  
 SUBSCRIBE AND SAVE UP TO 33%!  
 Subscription Prices (3 Events): \$30, \$27, \$25

## GUITAR SERIES

Sunday, September 23, 1984 / 8:00  
**SABICAS**  
 Sunday, November 4, 1984 / 8:00  
**EDUARDO FERNANDEZ**  
 Wednesday, November 14, 1984 / 8:00  
**CHRISTOPHER PARKENING**  
 Sunday, March 31, 1985 / 8:00  
**SERGIO & ODAIR ASSAD**  
 Wednesday, April 17, 1985 / 8:00  
**NARCISO YEPES**  
**NICANOR ZABALETA** harp

SUBSCRIBE AND SAVE UP TO 45%!  
 Subscription Prices (5 Events): \$55, \$50, \$45

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**Guarneri String Quartet**  
**Jessye Norman**  
**Johann Strauss Orchestra of Vienna**  
**Alexis Weissenberg**  
**Leontyne Price**  
**Mstislav Rostropovich**  
**Academy of Ancient Music**  
**London Philharmonic**  
**Ivo Pogorelich**  
**Dame Janet Baker**  
**Yehudi Menuhin**  
**Amadeus Quartet**  
**George Shearing**  
**Margaret Price**  
**Peter Nero**  
**Beaux Arts Trio**  
**Zamfir**  
**Andres Segovia**  
**Andre Watts**  
**Ella Fitzgerald**  
**Riccardo Muti**  
**Canadian Brass**  
**Nathan Milstein**  
**Vienna Choir Boys**  
**Cho-Liang Lin**  
**Frans Brueggen**  
**Horacio Gutierrez**  
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**Stars of the D'Oyly Carte**



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# AMBASSADOR POPS SERIES

## SERIES A

*Sunday, October 28, 1984 / 8:00*

**THE BEST OF GILBERT & SULLIVAN**  
Stars of the D'Oyly Carte Opera Company

*Sunday, December 2, 1984 / 8:00*

**THE KLEZMORIM**

*Sunday, February 10, 1985 / 8:00*

**THE VIENNA CHOIR BOYS**

*Saturday, March 9, 1985 / 8:30*

**MAX MORATH QUINTET**

"Pop!! Goes The Music"

## SERIES B

*Saturday, November 17, 1984 / 8:30*

**LARRY ELGART IN HOOKED ON SWING**  
with His Manhattan Swing Orchestra

*Thursday, January 31, 1985 / 8:00*

**BALLET FOLCLORICO NACIONAL DE MEXICO**

*Saturday, February 23, 1985 / 8:30*

**THE CANADIAN BRASS**

*Sunday, March 17, 1985 / 8:00*

**GHEORGHE ZAMFIR** panflute  
and ensemble

Series A or B (4 Events) **SUBSCRIBE AND SAVE UP TO 30%! Subscription Prices: \$60, \$56, \$52**

Series A and B (8 Events) **SUBSCRIBE AND SAVE UP TO 32%! Subscription Prices: \$98, \$92, \$84**

# FOOTLIGHT SERIES

3 Sat Evenings—Series A / 3 Sun Matinees—Series B

*Sat, Sept 29, 1984 / 8:30 & Sun, Sept 30, 1984 / 2:00*

**JOHANN STRAUSS ORCHESTRA OF VIENNA** KURT VOSS conductor

*Sat, Dec 8, 1984 / 8:30 & Sun, Dec 9, 1984 / 2:00*

Opera A La Carte in Gilbert and Sullivan's  
**H.M.S. PINAFORE**

Fully-staged with orchestra

*Sat, Feb 2, 1985 / 8:30 & Sun, Feb 3, 1984 / 2:00*

**BALLET FOLCLORICO NACIONAL DE MEXICO**

Series A or B (3 Events) **SUBSCRIBE AND SAVE UP TO 33%! Subscription Prices: \$40, \$37, \$34**

# MOSTLY BIG BANDS SERIES

5 Tues Evenings—Series A / 5 Wed Evenings—Series B

*Tues, Sept 18 & Wed, Sept 19, 1984 / 8:00*

**ELLA FITZGERALD**  
with The Paul Smith Trio

*Tues, Nov 20 & Wed, Nov 21, 1984 / 8:00*

**FRANKIE LAINE** with **LES BROWN**  
and The Band of Renown

*Tues, Dec 4 & Wed, Dec 5, 1984 / 8:00*

**A SALUTE TO SWING**

Teddy Wilson, Red Norvo, Benny Carter,  
Louie Bellson, Remo Palmier, George Duvivier

*Tues, Feb 5 & Wed, Feb 6, 1985 / 8:00*

**BIG BAND CAVALCADE**

John Gary, Fran Warren, The Original King  
Sisters, Alvino Rey & His Orchestra

*Tues, March 26 & Wed, March 27, 1985 / 8:00*

**A TRIBUTE TO COUNT BASIE**

starring **JOE WILLIAMS** with the  
**COUNT BASIE ORCHESTRA**

Series A or B (5 Events) **SUBSCRIBE AND SAVE UP TO 26%! Subscription Prices: \$80, \$75, \$65**



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## Performing Arts Network

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Like the Olympic athletes, all the performing and fine artists at the Olympic Arts Festival have what it takes to be the best.

We salute all of you, for your many achievements.

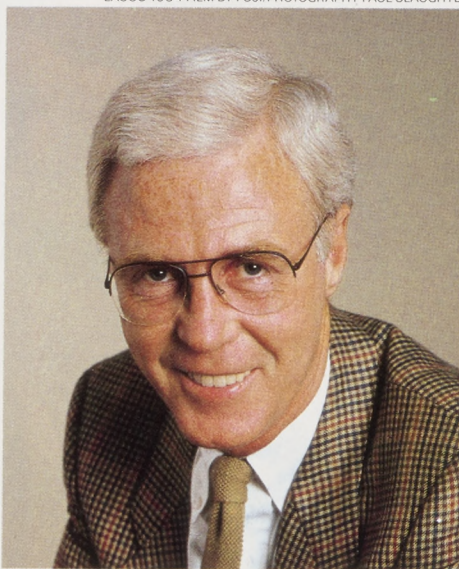


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LAOOC 1984 FILM BY FUJII/PHOTOGRAPHY PAUL SLAUGHTER



Welcome to the 1984 Olympic Arts Festival, a unique festival of the visual and performing arts unlike any other ever staged in the United States. It has taken more than three years of planning, travel and negotiation to create the Festival.

Although this publication is devoted primarily to the performing arts—some 400 performances by 75 companies from 18 countries—there are, in addition, more than 20 smaller displays, mini-festivals and major arts exhibitions in the Olympic Arts Festival. We have included a complete calendar of all Festival performances and attractions, to suggest the cultural diversity of the Festival and to entice festival-goers to try new and unfamiliar experiences.

The Festival is designed to unfold before you like a series of surprises. You may not like everything, but just as certainly, you are sure to discover something new and exciting to embrace with enthusiasm. Expect the unexpected and you will not be disappointed.

Without the artistic freedom guaranteed by the Los Angeles Olympic Organizing Committee and the support of the Festival's official sponsor, Times Mirror, the Festival could not have become the richly diverse—and affordable—entity it is. And, without the unusual dedication and exceptional hard work of the Festival staff and more than 400 volunteers, there would have been no festival at all. Their collective devotion and individual commitment to the pursuit of excellence has created a Festival unique in Olympic history, and, we hope, unique in your experience.

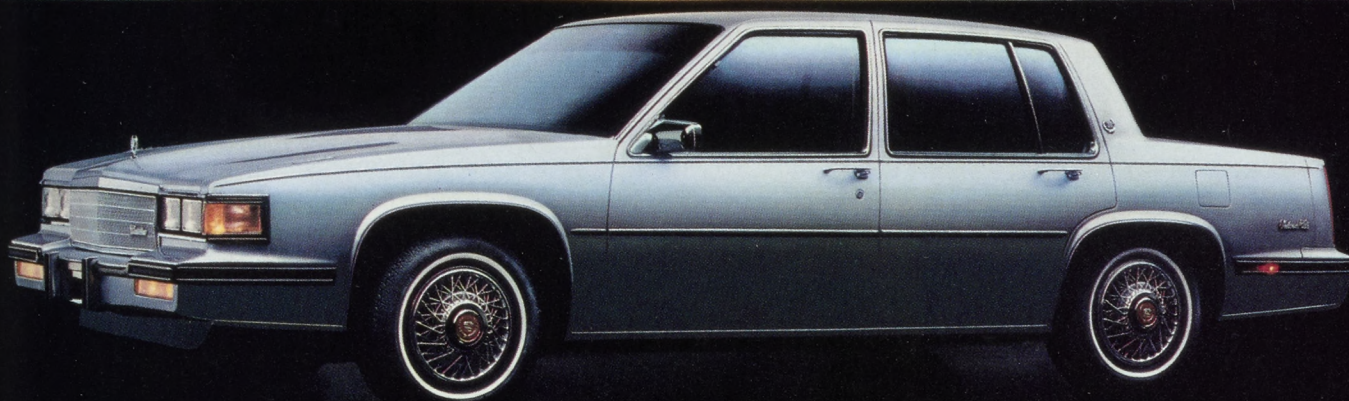
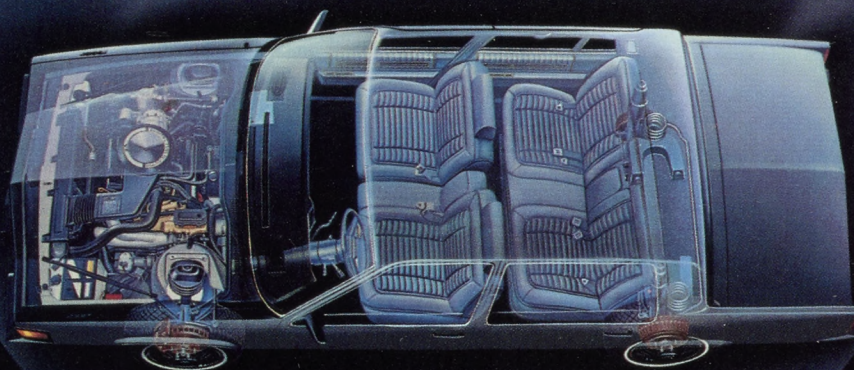
A handwritten signature in black ink, reading "Robert J. Fitzpatrick". The signature is fluid and cursive, with a long horizontal line extending from the end.

Robert J. Fitzpatrick  
Director, Olympic Arts Festival



LET'S GET IT TOGETHER...BUCKLE UP.

GM



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As Mayor of Los Angeles, it is with great pleasure that I welcome you to the Olympic Arts Festival, the cultural component of the 1984 Olympic Games.

The Olympic Arts Festival is a celebration of the cultural diversity and international flavor of Los Angeles. From La Plaza de la Raza to the Music Center, from the Craft and Folk Art Museum to our outstanding new Museum of Contemporary Art, the talents of international artists as well as local performers will be showcased. We will have the finest in the world of music, dance, film, art, and special exhibitions located at these excellent cultural facilities.

The Olympic Arts Festival ranks alongside the most famous arts festivals in the world, and I am proud to say that we are bringing this Festival here at no expense to local taxpayers. Through the generous support of the Times Mirror Company, a long time corporate citizen of Los Angeles, we are able to present this outstanding event without using government funds. I am grateful to the Times Mirror Company, and to all the Olympic sponsors who have helped to make the 1984 Olympics financially possible.

I hope that the legacies left by the Olympic Arts Festival will include an expanded audience for the arts in Los Angeles, and a permanent link between local arts groups and international troupes. I also hope that we can bring many of these fine performers back in 1985 and in successive years for future arts festivals.

I appreciate your interest in the arts in Los Angeles. It is my hope that in the spirit of international friendship, the Games of the XXIIIrd Olympiad and the Olympic Arts Festival will be an exciting and rewarding experience for all participants—an experience worthy of the Olympic tradition.

Sincerely,

*Tom Bradley*

Tom Bradley  
Mayor



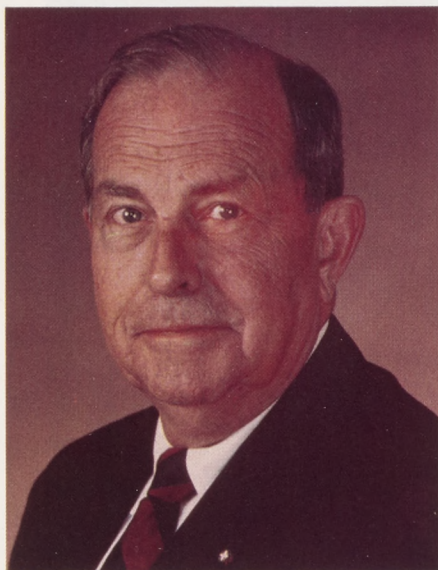


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# LINA LEE

BEVERLY HILLS NEW YORK





Los Angeles, the quintessential 20th century city, has come of age as a cosmopolitan cultural center. Attributable to the in-migration of thousands of people from hundreds of cultures and thanks to the infusion of talent, energy, and resources associated with successive waves of westward movement in the United States, a cultural explosion has occurred within Los Angeles during the last quarter century.

Many of the cultural institutions which enrich and define the lives of Southern Californians did not exist 25 years ago: the Music Center, the County Museum of Art, the Getty Museum, the Norton Simon Museum, the Museum of Contemporary Art, the Craft & Folk Art Museum, the Terrace Theatre complex in Long Beach, and numerous theatre companies in Los Angeles; the South Coast Repertory Theatre, the Newport Harbor Art Museum, and the new performing arts center now under construction in Orange County.

Not surprisingly, these institutions reflect a creativity generated by diversity. Our art forms—from traditional to avant-garde—spring from the cultures of our people as adapted in the context of contemporary Los Angeles.

The Olympic Arts Festival, a culmination of these trends, crystallizes this legacy. Festival performers from 18 nations and from cities throughout the United States will add their talent to the Los Angeles mix. The impact of the Festival on its audience will be profound. The juxtaposition of cultures, the concentration of performances, the range of artistic expression will educate, enlighten and enrich everyone who participates.

Our arts institutions have been similarly broadened and strengthened by the Festival itself and by the process of creating it. The 48 Southern California-based co-producers contacted their colleagues, potential Festival performers from all over the world, extending their reach, establishing their presence internationally, expanding their vision.

Part of the process and part of the event, Los Angeles' local institutions will provide a ripple effect: the impact of the Olympic Arts Festival on their art will reverberate here for many years.

The visual symbols of the Festival will remind us of the importance of the arts before and during the 1984 Olympic Games. This joyous marriage is reflected in Robert Graham's monumental sculpture, "Olympic Gateway," positioned prominently in front of the Los Angeles Memorial Coliseum, the legacy of the 1932 Olympic Games. It is reflected also in poster form, executed by 16 artists whose unique visions are literal and abstract expressions of joy, whimsy, courage and grace.

It is reflected in freeway murals. Tucked away in East Los Angeles, Venice Beach and even the Tujunga Wash, Los Angeles' murals have come center stage, adorning our freeways, reminding us of our multicultural heritage.

The Times Mirror Company believes the arts belong to everyone. This belief is the cornerstone of our support for the Olympic Arts Festival. We take great pride in the legacy of the Festival, confident that the future holds even greater promise and fulfillment for the arts in Southern California.

A handwritten signature in dark ink that reads "Franklin D. Murphy". The signature is stylized with a large, flowing "F" and a cursive "Murphy".

Franklin D. Murphy  
Times Mirror Company



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### **NISSAN QUALITY.**

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Mounting an arts festival of this scale is a bit like putting together a jigsaw puzzle when the pieces keep changing size. It takes more than one set of eyes and many pairs of hands to keep track.

For that reason, some of the most capable hands in the Los Angeles art community were asked for assistance: MaryAnn Bonino of KUSC-FM; Gordon Davidson of the Mark Taper Forum; Ernest Fleischmann of the Los Angeles Philharmonic Association; Thomas Wachtell of the Music Center Opera Association; Frans van Rossum of the California Institute of the Arts; and Bella Lewitzky of the Dance Gallery. Their mandate as Festival co-producers was to do what they do best.

That may sound simple, but, in reality, it amounted to asking very busy people to conjure up extra hours where none existed, in short, to shoulder an additional load of administrative detail that would dismay even the most committed workaholic. They all agreed, and that says a great deal about their commitment to the arts.

The success of their efforts is apparent to all who take part in the Festival, to artists and audiences alike. The true scope of their contributions, however, is known to all too few. In the pages that follow, the drama of their behind-the-scenes experiences in creating a major international arts festival, one uniquely associated with the 1984 Olympic Games, unfolds, sometimes amusing, occasionally traumatic, always fascinating. Taken together, these experiences form a testament to the Festival co-producers' essential artistic inspiration and their uncommon dedication to their respective art forms.

Robert J. Fitzpatrick  
Director, Olympic Arts Festival



## Capable Partners Responsible for Festival Success

### *in dance, the dream was there . . .*

With a list of countries participating in the Games to choose from, Bella Lewitzky, co-producer of the dance festival, developed philosophies to guide her selections: "First, we wanted to bring the premier companies from those countries whose art is best expressed by dance. Secondly, we wanted to bring companies who had not appeared in Los Angeles. Thirdly, it was important to present dance companies that are descriptive of America."

Lewitzky points out that California is the home of modern dance: Isadora Duncan was born here; Martha Graham grew up here. She feels strongly that the Festival make a "fresh, continuing statement that places California in the center of the dance world."

Working closely with Robert J. Fitzpatrick, director of the Olympic Arts Festival, Lewitzky conducted a "search for excellence" that netted 10 foreign and nine national companies. She also

organized nine evenings devoted to California dance.

Once the selections were made, she turned her attention to the huge task of caring for more than 900 dancers. Long accustomed to touring with her own company, Lewitzky knew well the importance of creating a "special ambience for performance."

"The first thing we had to do was make sure that the performing stage was resilient—a special requirement of dancers. We had to make sure that the dancers have access to special foods, because proper diet is important to them, more for health reasons than for weight control.

"We needed to locate eating places close by the theatres. Dancers don't tend to eat before a performance, and they are ravenous afterwards."

Satisfying some of the more unusual needs of the dance companies fell to Darlene Neel, executive director of the Dance Gallery. "For Pina Bausch Wuppertaler Tanztheater, we had to find 1,200 gallons of fall leaves—in June!

We had to locate 600 square yards of grass that's going to be watered during the performances. We had to figure out how to suspend four men from outside the Music Center for Sankaijuku. And we had to find a friendly goose who likes dancers for Groupe Emile Dubois. The Festival is an extraordinary, terrifying, and exciting experience."

It is the out-of-the-ordinary, Lewitzky agrees, that tests one's capacity, resources, and ingenuity.

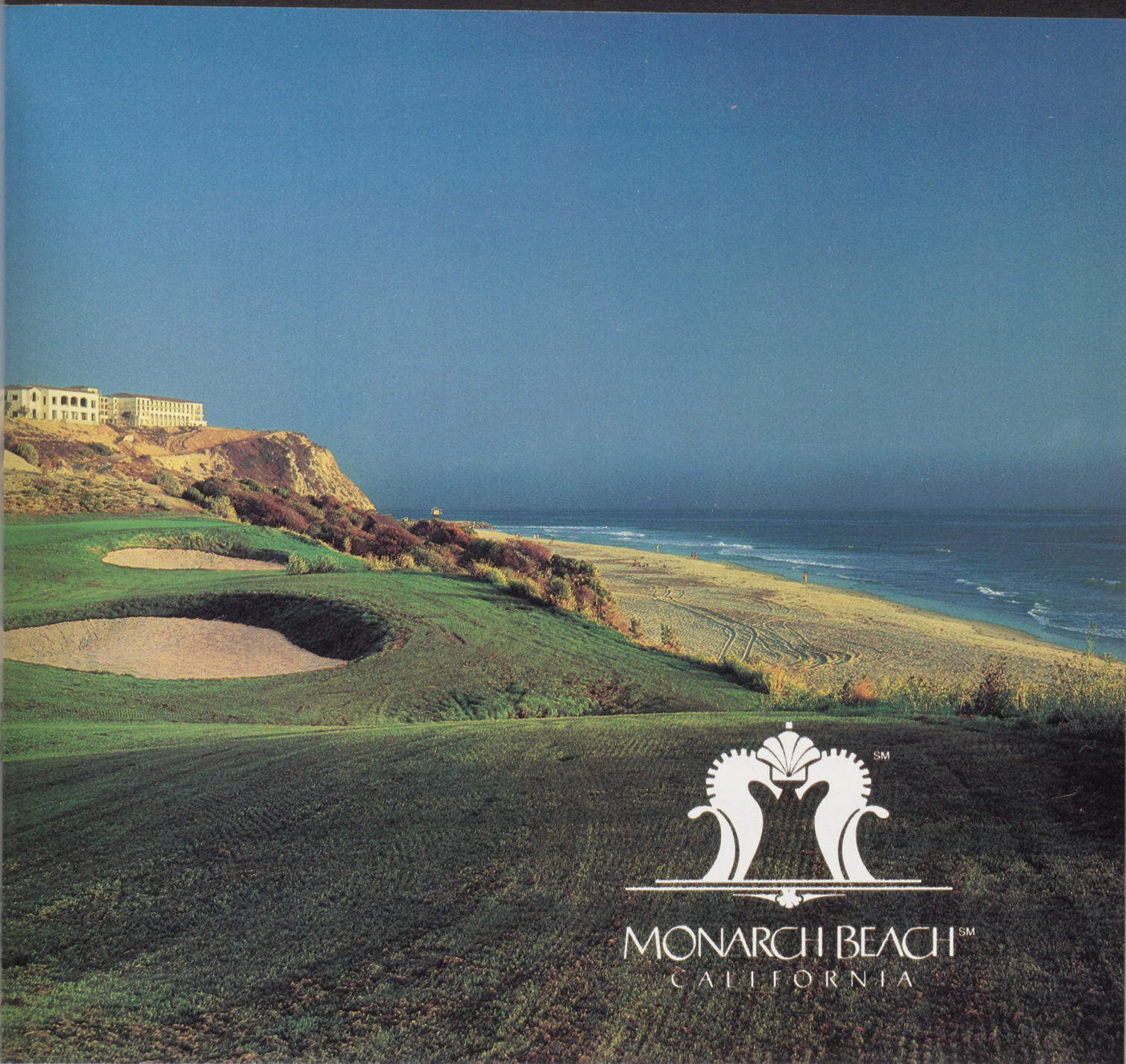
Despite the challenges, Lewitzky and Neel eagerly welcome the opportunity to make California a major showcase for dance: "The dream was there," Neel concludes, "but we never anticipated its realization on such a grand scale."

### *theatre . . . remarkable in depth and breadth*

"We are all in for an extraordinary time," predicts Gordon Davidson, artistic director of Centre Theatre Group/Mark Taper Forum and co-producer of



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the theatre component of the Olympic Arts Festival. "We are poised at a wonderful moment to share our work with the world and the world's work with us, and we will be forever changed by this experience."

From the intelligent interpretations of the Royal Shakespeare Company to the visual artistry of Kantor's *Cricot 2*, the theatre festival offers a stunning range of dramatic creativity. Thirty companies from 13 countries are taking part. Davidson describes them as "the best of the best."

From Shakespeare to circus, from improvisation to Greek tragedy, the theatre festival is designed to offer something for everyone—and that something is both innovation and originality in concept and production. "We tried to give a broad profile of theatre," Davidson notes, "from the smallest company to the largest. I think the festival is remarkable in terms of its breadth and depth."

The planning and production of the theatre festival would take three years and consume thousands of man-hours. Robert J. Fitzpatrick, Director of the Olympic Arts Festival, sought the assistance of Davidson, Madeline Puzo and all of the Centre Theatre Group/Mark Taper Forum staff.

"I wanted the visiting companies to have savvy, professional counterparts, here in Los Angeles, responding to every need," Fitzpatrick says. "Our partnership with the Taper ensures the highest level of professional competence."

The first step for Davidson and his staff was to collect information about various companies. "We had to make sure that we had cast our net out far enough; then we had to nail down key representatives. Since touring is not a natural phenomenon for many theatre troupes, getting together materials for the productions occupied hundred of hours."

From mosquito nets for Japan's Waseda Sho-Gekijo troupe to a revolving stage for productions of the American Repertory Theatre, the theatre team copes with the specialized demands of 30 companies and 144 opening and closings. John DeSantis, Kathleen Gavin, Peter Schneider, and Brian Wyatt functioned as Davidson's field generals—working with the theatre companies, the Taper, and the arts festival staff.

The companies were encouraged to send delegations to Los Angeles: "It re-

ally helps when they can visualize their show in the house in which it will be performed," Wyatt notes. "If they have any questions, we can get answers on the spot."

The production of three troupes—France's Le Theatre du Soleil, the Epidaurus Festival Productions from Greece, and Kantor's *Cricot 2*—needed more space than traditional theatres can provide. It was up to John DeSantis to create a performing space on the former Desilu soundstage in Hollywood. Working within the bare interior, DeSantis and his crew installed wall hangings, scaffolding, a new lighting system and seats. The festival seating is movable and will change configuration with each performing company. DeSantis describes the undertaking as the most design fun he has had.

"We are trying not to compromise," says Davidson. "We spent a lot of time considering how the actors will look in their performing space. Creating the right atmosphere for performance is important."

Even more important, Davidson recognizes, is creating the "right atmosphere" for the audience: "I will not consider the Festival a success until the smallest and least-known company has sold out. Our job is to let everyone know that they should want to see everything. They should want to take a chance."

#### **world class opera . . . and concerts under the stars**

"This is a huge, international, glittering event." That is how Thomas Wachtell, President of the Music Center Opera Association, describes The Royal Opera of Covent Garden's first visit to the United States.

"We want very much to present world-class opera in Los Angeles and we are indebted to the Los Angeles Olympic Organizing Committee for helping us to realize this dream."

"Mounting three Royal Opera productions in Los Angeles is a costly venture," according to Suzanne Sty, Administrative Director of the Music Center Opera Association. "We agreed to shoulder most of the financial burden, assisted by the generous contributions of a consortium of sponsors."

The Los Angeles Philharmonic Association is coordinating production of The Royal Opera's 11 performances. A

new production of Puccini's *Turandot* is receiving its world premiere at the Dorothy Chandler Pavilion before being presented in London, the first new production to be premiered abroad by the company.

Rehearsals begin at the Music Center eight days prior to opening night. "That's more than adequate time for an existing production," notes Rebecca Rickman of the Los Angeles Philharmonic Association, "but it is tight for a new production."

Ernest Fleischmann, the Philharmonic's Executive Director, concurs with Rickman's evaluation, but notes, "We are dealing with a totally professional company, a great stage at the Chandler Pavilion, and a great crew. My staff is doing an incredible job. We're not only producing the Royal Opera, but more events than in any previous summer at the Hollywood Bowl."

The Los Angeles Philharmonic and the Royal Opera enjoy a close working relationship stemming from a joint production of *Falstaff* presented at the Chandler Pavilion in 1982. But this time, the entire company of The Royal Opera is coming—enough cast members, crew and instruments to fill a jumbo jet.

"The real challenges are the logistics, the care, feeding, and transportation of 300 people," says Fleischmann. "That and satisfying the strange predilections of some of the performers."

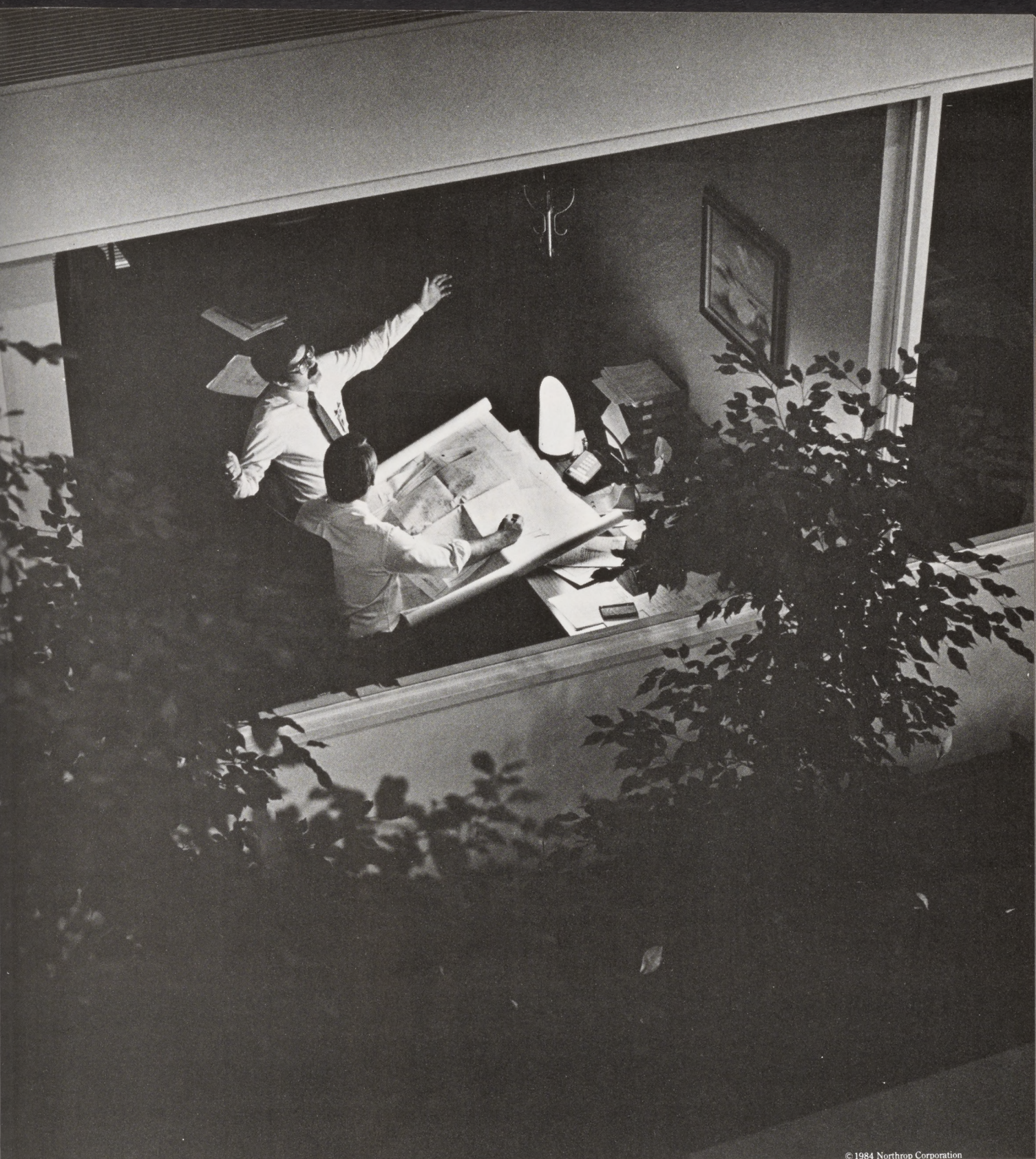
The Royal Opera's request that the Pavilion's orchestra pit be enlarged prompted rounds of delicate negotiations. Fleischmann recalls that the demand created "a slightly pressured situation." All parties eventually reached agreement, and the alterations were made.

Producing three full-scale operas is an "interesting challenge under any circumstances," Rickman observes, "but most arrangements had to be settled a year in advance of the normal planning schedule because of the Olympics." She was also concerned with protocol and security, because members of the British Royal family planned to be in attendance for the *Turandot* premiere.

Fleischmann remains serenely confi-



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The Philharmonic's Festival events at the Hollywood Bowl include *The Prelude to the Olympics*, featuring tenor Plácido Domingo among a stellar roster of soloists, and conductor Michael Tilson Thomas; *Classic Pops at the Bowl*, saluting the classic songs of the American musical theatre by Rodgers, Hart and Hammerstein; an evening of outstanding jazz artists; and a recreation of the 1784 Westminster Abbey commemorative performance of Handel's *Messiah* with a 200-piece orchestra and 300-voice chorus, conducted by Christopher Hogwood.

The regular-season, non-Festival Hollywood Bowl offerings are being called "The Winning Season" in honor of Los Angeles' hosting the Games, and they spotlight winners of prestigious international music competitions.

**"wrap the audience in sound that moves around"**

Frans van Rossum, dean of the California Institute of the Arts School of Music, inherited his role as co-producer when he came to CalArts in August of 1983. "The idea of the Contemporary Music Festival is to demonstrate how technology and music interact to inspire composers to do works," van Rossum explains, "Producing in this instance is helping composers create their works."

Van Rossum's greatest creative challenge was finding a suitable outdoor setting for Stockhausen's *Sternklang*.

What van Rossum and his staff were looking for was an open park setting (250 meters long by 250 meters wide) that could be secured because costly equipment must be left in place overnight. In addition, the site had to be accessible to concert-goers, yet far enough away from residential areas so that the music would not be considered a disturbance. That's just the beginning. Five groups of four musicians each have to be positioned far enough apart so that the audience can walk among them. It's the composer's intent, van Rossum says, to "wrap the audience in sound that moves around."

Still the musicians have to be able to hear each other. Van Rossum's solution—loudspeakers and walkie-talkies. "They'll be able to monitor their sound and quietly communicate with each other during the performance."

Van Rossum uses a master list to

keep track of the staggering amount of technical equipment needed for *Sternklang*. Each group of musicians needs its own audio board and mixer, and each musician must have his own tuner. Sound levels and blends are adjusted constantly and then fed into a central console for further fine-tuning. The "intimate musical experience" that results is relayed to the audience through 21 loudspeakers ringing the site.

"You always get the impression the musicians are doing it, that the music comes from the musicians," van Rossum says. "What the composer wants is a sound that's large and overwhelming, but full—not like a rock concert."

*Sternklang*, which Stockhausen translates as "starsound," calls for a night sky with visible constellations. Van Rossum can provide the sky, and refuses to worry about the stars. "That," he says, "is up to the gods."

The world premiere of Subotnick's opera *The Double Life of Amphibians* poses a different set of challenges for van Rossum and his crew of CalArts students and faculty. The work is not a traditional opera with a cast of hundreds; it is, rather, a multi-media presentation with state-of-the-art demands. Van Rossum's challenge here is timing and logistics.

"We come in to the Japan America Theatre less than 48 hours before the performance. We must put up sets, install technical equipment, run a sound check and hold a full dress rehearsal in the time allotted."

A festival producer since 1970, van Rossum draws energy from his role as a creative collaborator. Like most artists, he reserves judgment until performances are done. "I won't be satisfied until I see and hear everything."

**chamber music . . . maintaining quality in a random universe**

"Chamber musicians must exercise the same kind of discipline as team athletes," says MaryAnn Bonino of KUSC-FM, producer of the chamber music festival. "They must have the same mastery of technique, the same feeling for form, the same ensemble sensitivity. We wanted to showcase young performers striving for excellence and achievement similar to the athletes in the Games."

With the exception of two well-established ensembles, the chamber music festival features the winners of three major international competitions.

"We chose the competitions and the competitions selected the winners. In some instances, the appearance at the Festival was part of the prize," explains Bonino, who serves as music professor at Mount St. Mary's College as well as Festival co-producer.

With the selection process seemingly out of her hands, Bonino's job became more complex, not less so.

"We knew we had two well-known string ensembles—the Sequoia Quartet, representing Southern California, and the Guarneri Quartet, representing the United States at large. We knew we would have at least two additional string quartets, because the Banff and Evian competitions were limited to that category."

"We wanted to assemble a diverse chamber music program, so we were very pleased when the Munich Competition offered a prize in the violin-piano duo category. For that same reason, we opted to accept the wind ensemble winners in the Coleman Competition."

As winners were announced over a period of months, Bonino juggled repertoires: variety was important here, too.

Complicating this process was the timing of the competitions. The winners of the Coleman and the Naumburg would not be known until one month before the Festival. But that did not disturb Bonino, who feels it lends "an extra dimension of excitement to the process." As founding director of the Da Camera Society, she has been producing concerts for more than a decade. Putting things together is one of her favorite roles.

"The first priority is excellence. In service of that, a producer has to be both very organized and very flexible," Bonino says. "To maintain quality in a random universe, you have to plan ahead for everything, then be prepared to break all the rules."

Integrating the Chamber Music Festival within the larger context of the Festival called for extraordinary flexibility on Bonino's part. For instance, the Japan America Theatre is a popular Festival site: chamber musicians' rehearsals are scheduled cheek-by-jowl with technical run-throughs for dancers.

Bonino sees the close proximity of dancers and musicians as yet another opportunity for performers in different disciplines to interact. "After all," she says, "this is a festival that celebrates all of the arts."



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# Dance: America Meets the World

by Anna Kisselgoff

Creativity has been the hallmark of theatrical dance in the 20th century. In this sense, the dance companies selected to appear at the Olympic Arts Festival offer a representative picture of dance in our time.

The accent, in short, is on the new, the innovative and the highly personalized expression of a modern artist—that is, the contemporary choreographer. With this emphasis on the creative, it is not a festival that looks back to the full-evening versions of 19th-century ballet classics such as *The Sleeping Beauty* nor even to the classics of the pioneering repertoire of modern-dance in the 1930s and early 1940s.

It is true that tradition will be recalled through the performances of several companies from abroad. The ethnic dances in these groups—as well as in the American folk troupe, Aman—bring alive ancient customs and rites. But even these have been highly theatricalized by a choreographer for stage presentation in an act of creativity. Only the court dances and classical dances that are part of companies such as the Korean National Dance Company and the Bugaku ensemble from Japan may be considered comparable to the 19th-century repertoire familiar to ballet-goers. The focus in both instances is on preservation of dances composed in a highly codified and classical idiom.

In our time, the thrust in dance has been toward mold breaking rather than preservation. This is true, by definition, of the still young art form known as modern-dance.

It is also true of 20th-century ballet where great innovators such as George Balanchine have chosen to use the 350-year-old academic idiom of classical ballet and yet to transform the art



Nikolais Dance Theatre

itself. By emphasizing the expansion of technique and pure-movement values over plot, Balanchine made his ballets as modernist as an abstract painting. As a result, our recent perception of ballet as an autonomous art in which choreography is independent of literary pretext and spectacle stems from Balanchine's objectivist stance. Dance, he taught us, is movement in time and space. The lesson is seen in the signature Balanchine ballets presented at this Festival by the Dance Theatre of Harlem.

Except for the ethnic troupes, all the companies on view are presenting dances choreographed in our lifetime. The situation in other art forms is very different. There is certainly exciting ex-

perimental work in music and theatre throughout the world and this is especially visible in the Festival's smaller groups. But outside dance, the major attractions tend to put interpretation first. Old plays and old operas—the classics will be reinterpreted, often with an extreme twist. Even when there is no twist at all, what matters is how well the musician plays a sonata, how an actor *interprets* a role.

Great performances of this type constitute a creative act in their own way. And certainly the urge toward individual expression as a performer is behind the decision of every modern-dancer on record to break off with a mentor and to compose dances for him or herself. Thus, the dancer-choreographer



takes the creative act further than the interpreter in the more limited sense. It is this constant seeking that has made dance so vital in the last 70 years.

For nearly 25 years, the center of dance activity has been the United States. The current dance boom is admittedly a worldwide phenomenon—as evident in the amazing growth of numerous Japanese classical ballet companies and the proliferation of modern-dance groups in France within the last decade.

Nonetheless it was the sustained development of modern-dance as an essentially American art form that generated the hundreds of companies that have taken root in this country. The enormous popularity of ballet and the increase in regional ballet troupes in the United States have likewise gained a so-called esoteric art a new public acceptance.

The reasons for this change are many but one doesn't have to be a nationalistic American to suggest that American dance has had a corner on most of the great choreographers in contemporary dance.

Martha Graham, whose name is a virtual synonym with modern-dance, recently presented a major season in her 90th year. George Balanchine, who died last year, remains the guiding spirit, through his ballets, of the company he co-founded, the New York City Ballet. Jerome Robbins is now co-director of that company and Antony Tudor, ballet's leading exponent of expressive-dance, is still associated with American Ballet Theatre.

Modern-dance pioneers such as the late Doris Humphrey, Charles Weidman, José Limon and Lester Horton live on through revivals of their works, and Bella Lewitzky, Horton's longtime collaborator and partner, is herself the moving force behind the dance series in this Festival.

Perhaps there are no choreographers more influential upon today's younger generation than Merce Cunningham and Alwin Nikols, both participating in the Festival and generally acknowledged as revolutionaries and reformers in modern-dance. The importance of other American modern-dance choreographers such as Paul Taylor and Alvin Ailey should be noted and among the "greats," the name of Frederick Ashton, in British ballet, must be included.

Whether one likes or dislikes the works of all these choreographers (with the exception of Ashton, all work-



*Pina Bausch Wuppertaler Tanztheater*

LOIS GREENFIELD



*Twyla Tharp Dance*



*The Feld Ballet*

ing in American dance), there is no argument about their artistic contribution and their leadership in the field.

Very recently, a funny thing has happened on the way to America, the dance capital of the world. The sands have begun to shift. A different kind of excitement is nowadays found in a host of other climes.

New ideas and new trends have burst forth in the 1970s in Europe and Asia. Americans will encounter three of these important new currents in the United States debuts sponsored by the Olympic Arts Festival.

The list is topped by Pina Bausch of West Germany, who is simply the most talked-about and most controversial choreographer in Europe. Jean-Claude

Gallota, who heads the Groupe Emile Dubois from France, represents the young breed of new choreographers, both experimental and theatrical, that have unexpectedly put France back on the dance map. It is Gallota's name that visitors are urged to retain by those in the know in France.

The third major international trend is Butoh, a new Japanese dance-theatre in which the Sankaijuku group is a leader. Shunning conventional dance training and rooted in an anti-Establishment stance, Butoh is deliberately provocative and directed toward social protest.

It is a long way, then, from the cool purity of Merce Cunningham's pure-movement dances to Pina Bausch's





Korean National Dance Company

dramatic Neo-Expressionist theatre pieces, which often eschew conventional dance movement and which sometimes use words as much as gesture.

All this may sound confusing rather than illuminating to dancegoers. But actually a festival such as this one offers a good opportunity to grasp the huge variety in esthetics, idioms and styles that dance encompasses today. The very range of this Festival stems from the fact that dance includes so many distinct categories and even production where distinctions between theatre and dance no longer apply.

Dance, moreover, is in a state of flux, moving from one esthetic direction to another. More specifically, the current move is away from the pure-dance val-

ues that have been dominant under the Balanchine and Cunningham influence back to a new form of the expressive-dance values that held sway from the 1930s through the 1950s in both ballet and modern dance.

None of this is surprising. Theatrical dance, more in the West than in Asia, has historically alternated between these two poles of pure-dance and expressive movement. In other words, the debate has been whether to stress dance as a display of formal elements (movement in itself) or as an expression of human emotion (part of dance-drama).

In the 18th-century, the French ballet reformer Jean-Georges Noverre protested against what he considered empty display of virtuosity and pro-

moted the idea that dance should further a plot and express human passions. The great 19th-century French-Russian choreographer, Marius Petipa, shifted the accent to set pieces of dancing within a narrative, as in his *Sleeping Beauty*.

Petipa's emphasis on dance's formal aspects was more than valid, as history proved, but when his principles appeared to have dried up into formulas, it was time for a swing back to expressive-dance. This expressiveness was the trend most Americans encountered in their first dance-going days before the 1960s. Psychologically oriented dance-drama, rather than plotless works, reigned supreme.

Expressive-dance was varied, ranging from the modern-dance pioneers to ballet choreographers like Antony Tudor and choreographers who worked with both idioms such as Kurt Jooss, the German choreographer of the anti-war ballet, *The Green Table*. These names are mentioned with a purpose. And that is because Pina Bausch, the standard bearer of the new expressive-dance, began her career with Jooss and was a Tudor protégée while studying at the Juilliard School in New York.

These antecedents are worth recalling in asking why Bausch, unlike so many in her generation, has not been attracted to the formalist esthetic sparked by the rebellion of Cunningham, Nikolais and others against the previous psychological bias.

Since the 1960s the pure-dance esthetic of Balanchine in ballet (plotless, neo-classic, devoid of symbols) and Cunningham in modern-dance (movement as independent of music and decor and with no body-language connotations) has been dominant.

That approach has been in line with the general public's increasing acceptance of abstraction in all art forms. Dance no longer needed to tell stories and like all abstract art, plotless dance was designed to invite a variety of interpretations from the viewer.

"Motion, not emotion" was Alwin Nikolais' way of defining his own concern with form. The Nikolais Dance Theatre, using mixed-media, even likes to turn dancers into shapes and aims overtly at abstract design.

This insistence on formal values has been carried forward by younger experimental choreographers such as Twyla Tharp. Highly complex structures and permutations of steps were paramount for her generation. We have seen a great many highly cerebral



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dances through the 1970s from a breed of young choreographer more interested in expressing concepts than emotions.

But now a shift is visible even among the coolest of the cool. It is safe to say the wind has shifted when as formalist a choreographer as Twyla Tharp suddenly concentrates on depicting emotional violence among couples, families and society-at-large. And when the Dance Theatre of Harlem adds dramatic works to the Balanchine ballets with which it was founded by Arthur Mitchell (a former Balanchine star in the New York City Ballet), the same change is felt as well.



San Francisco Ballet



Dance Theatre of Harlem

The objection might be voiced that dance-drama has continued to be performed in the eclectic repertoires of companies such as American Ballet Theatre, the Joffrey Ballet and in Europe, German opera-house troupes that present full-evening narrative ballets like John Cranko's *Eugene Onegin* for the Stuttgart Ballet.

Most of these works, however, have been revivals and 19th-century classics rather than contemporary dance-drama. Similarly, the Cranko-type spectacle would seem to be a throwback to a 19th-century form.

Pina Bausch's work, then, needs to be viewed as a reaction both to such spectacles—so prevalent in German ballet—and to the cool 1960s es-

Rudy Perez Dance Company



KEN PAPALEO

thetic. Unlike the prettiness that makes productions like *Onegin* attractive, her pieces are apt to strike many as deliberately ugly and brutal. A few have called her a realist, although her roots in Jooss' Expressionism clearly make her the leader of the Neo-Expressionist wave.

Angst, violence and poetry are part of her imagery. Her treatment of Stravinsky's *The Rite of Spring* is among her early pieces that still use conventional dance movement and bares traces of her studies at Juilliard with José Limon, who cast her there prominently in his own dances. After that, she struck out on her own into an original brand of theatre.

At this point, it might be fruitful to say something about the other dance companies at the Olympics Arts Festival.

Among the American groups, the Feld Ballet is the creative instrument of Eliot Feld, who shot to prominence as a young choreographer in 1967 with his first two ballets, both for American Ballet Theatre.

Two former Balanchine principals at the Festival now head their own ballet companies. Arthur Mitchell established the Dance Theatre of Harlem initially as an all-black classical ballet company. Directed by himself and Karel Shook, his dancers have recently scored a great success in dramatic works such as Agnes de Mille's *Fall River Legend* and Valerie Bettis' *A Streetcar Named Desire*.

Lew Christensen, Balanchine's leading male dancer in the 1930s and then his associate in the New York City Ballet, co-directs the San Francisco Ballet with the younger choreographer Michael Smuin. Both have their ballets represented in what could be considered the country's oldest ballet company. As visitors to the Festival will observe, the troupe has remained strongly classical.

In modern-dance, the Lewitzky Dance Company has been a pioneering force in California while the Merce Cunningham Dance Company and the Nikolais Dance Theatre still have the capacity to surprise us. Twyla Tharp Dance is extremely popular with young audiences and also able to attract the avant-garde. American Tap signals the innovative ways in which the current tap revival is taking place.

As an umbrella for California-based groups, the California Dance Festival testifies to the vitality that exists on



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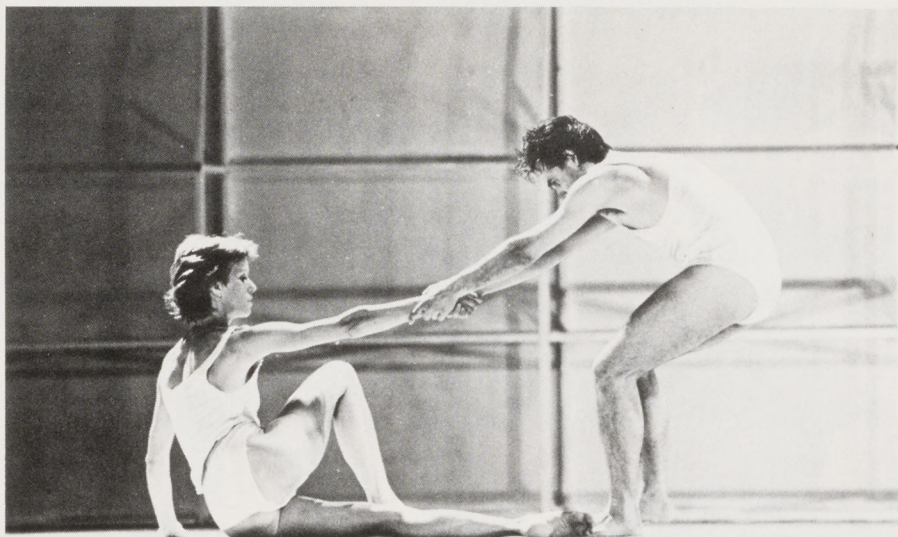
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*Merce Cunningham Dance Company*

many levels of American dance. Even the Aman Folk Ensemble from Los Angeles should be regarded as a creative venture. Folk dance companies once seemed an Eastern European and So-

viet specialty. But Aman's founder, Leona Wood, proved that a nation of immigrants had the heritage to feed an American folk ensemble and make it work.

The visitors from abroad fall into several categories. Canada's Royal Winnipeg Ballet, directed by Arnold Spohr, has a lively eclectic repertory and was granted a Royal Charter by Queen Elizabeth II even before Britain's Royal Ballet. It also has a potential international star in its willowy young ballerina, Evelyn Hart.

The modern-dance companies, extremely varied, include the Pina Bausch Wuppertaler Tanztheater, the Groupe Emile Dubois from Grenoble, France, and headed by Jean-Claude Gallota, plus the London Contemporary Dance Theatre. The last is an enterprising group founded by the British dance patron, Robin Howard, with the successful goal of making modern-dance take root in ballet-oriented Britain. Robert Cohan, an American who was one of Martha Graham's most memorable dancers, is a director of the company—a showcase for his own choreography and that of young choreographers it has spawned.

Amagatsu Ushio directs Sankaijuku, which could be viewed as a variant of modern-dance and also a revolt against conventional Japanese modern-dance. Its primeval figures as well as its grotesque imagery identify it as a prominent group of the Butoh movement. Some label Butoh a Japanese version of the new Expressionism in dance-theatre. A great success in Europe, Butoh remains something of an underground phenomenon in Japan.

By contrast, the Bugaku company called "Treasures from the Kasuga Shrine" represents the most distilled and rarefied of Japan's classical dance traditions. The group of young drummers and dancers that calls itself Kodo also draws upon the traditional, if more popular, arts in Japan but is basically a contemporary commune.

The famed Ballet Africains from Guinea, Mexico's Ballet Folclórico de Guadalajara and the Korean National Dance Company furnish the ethnic dances from abroad.

It might also be noted that a dance lover, with a keen eye for movement, would feel equally at home with the acrobats in the China Performing Arts Repertory Company. The same would be true of the visiting mime troupes—Italy's Colombaioni and Belgium's Ra-deis International.

Now that the boundaries in dance have washed away from what they once were, the definition of dance is infinitely stretchable. Anything goes. □



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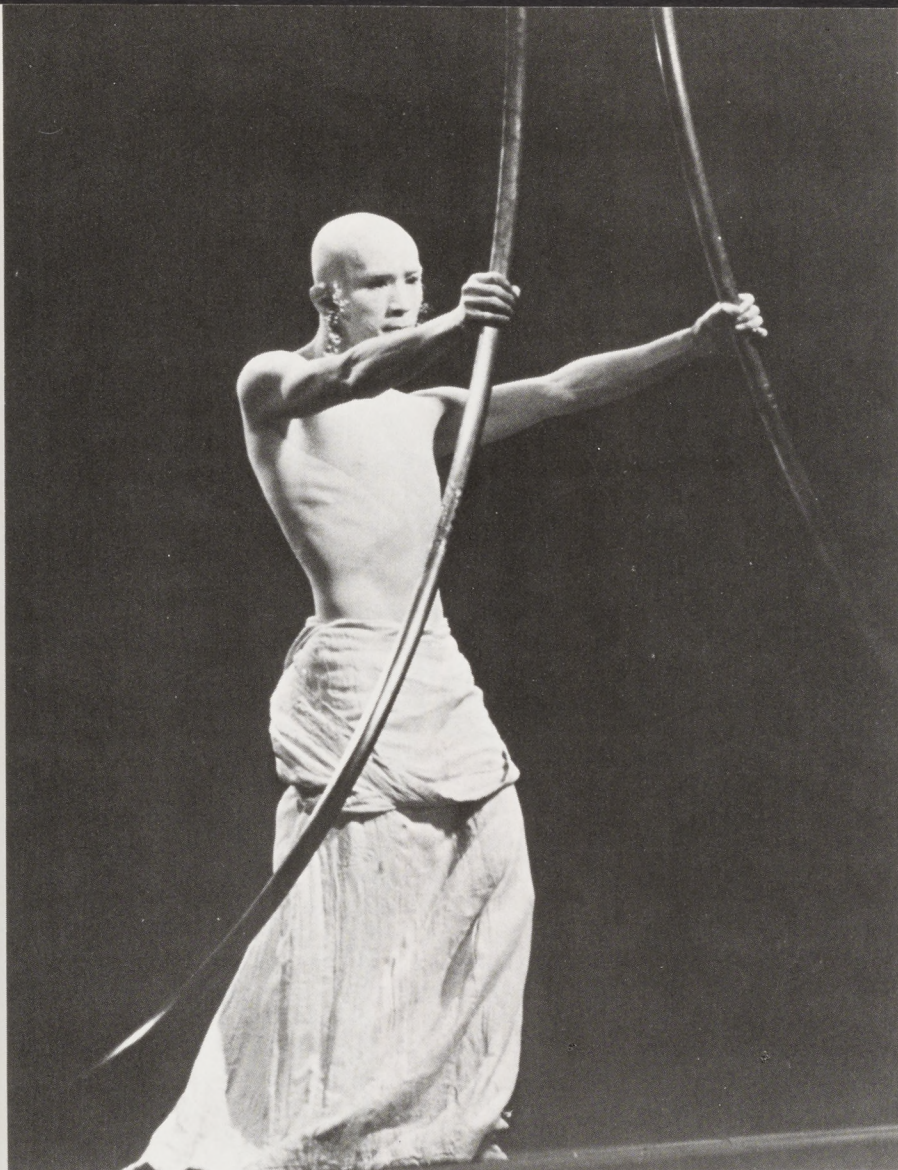




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*Sankaijuku*

# Dance: The Brave New Frontiers

by Donna Perlmutter

Bella Lewitzky, who spent some four decades developing and refining a personal aesthetic, has come full circle. At 68, she takes a world view of the art form to which she has devoted herself. Specifically, she is chief arbiter of dance events for this mammoth Olympic Arts Festival.

"I am not a mystic," says Lewitzky who, at the same time, continues her work as choreographer for the Los Angeles-based modern dance company she founded and still scrupu-

lously supervises. "I do not sit and contemplate vibrations in the air. I simply do . . . and analyze later."

But nothing about her Olympic Arts Festival directorship has been simple or arbitrary. Instead, everything on the Festival agenda is there by mandate of conscience. Understand the whys and wherefores of Lewitzky, a woman of rugged aesthetic conviction, and the picture becomes quite clear.

In part, she is the product of a unique environment, having belonged with

her secular Jewish parents to the Socialist Utopian Colony in the Mojave Desert. A native Californian, Lewitzky has remained impervious to the call of the Eastern jungle—where "people step over each other like garbage." She chose to pursue her art here in the land of orange groves and freeways, rather than join the New York fray.

Staying with her "taproot" took a certain courage, though. It meant sustaining faith in the face of small recognition.

"When primary satisfaction comes from the creative act itself," says Lewitzky, "and not the attention or approval one may or may not get from others, it's enough. Besides, art is not geographic. It happens wherever well-being resides."

The lady can be taken at her word. But she hasn't exactly ignored geography in drawing up her 25-company roster. Neither has she misrepresented her own artistic ideals in making choices. The gospel according to Lewitzky is bound by self-imposed obligations to exercise democratic options, to create a global arts village that pulls disparate and alien countries into the mainstream and to attract innovators who have pushed the limits of experimentation beyond what is commonly seen.

How she became involved in this broad task goes back to a process that began more than 10 years ago—a time, incidentally, when the dance-maker was choreographing and still performing. A three-year term as panel member on the National Endowment for the Arts gave her a perspective on the proliferation of American dance companies, their struggles and needs, the political difficulties of lobbying for their support.

After that experience, Lewitzky next became involved locally in the Artists-In-Schools program.

"This was a source of conflict for me," she admits. "I didn't want to be identified as an educator because of the stigma. No dancer-artist did that sort of thing. But there was a lot of arm-twisting, so I agreed and never was sorry. Children are the heart of society. They are our future. Finally, however, it conflicted with the company tour schedule and I had to stop."

It was during her NEA tenure that she realized touring programs had their limitations; that dancers needed, for their artistic health, alternatives to being on the road; that even if extra funding were possible, companies should



have a home base. Thus, the beginning of Lewitzky's dream: The Dance Gallery.

Originally scheduled for completion in time for the 1984 Olympics but postponed until 1986, the \$12 million enterprise—architecturally unique as dance theatres go—will serve as a performing center for local companies, as well as for national and foreign touring companies.

And, in keeping with Lewitzky's ardent concern for ethnic and minority prominence, there will be strong representation of the various dance ensembles and soloists that comprise the multi-faceted Los Angeles scene.

What Lewitzky envisions for her Dance Gallery is very much what she has programmed for this Arts Festival. In fact, she hopes to host similar—if not such lavish—events annually. "The Gallery's first festival is this one," she says.

Moving from the role of primary creative force to matriarch of an entire dance establishment was not a conscious plan for Lewitzky. She simply followed her instincts and let evolution answer the rest. But she feels a keen sense of responsibility to others in the field and has lobbied hard for their respective welfare.

"The dance world is a tremendously sharing community," she acknowledges, "almost parental in its protec-

tiveness. We learn dance in a class, not privately, so there is that emphasis on all working together. If and when its wealth becomes commensurate with its importance the picture may change. Meanwhile I want to give back what I got."

It's no secret to those who know her artistic priorities that Lewitzky favors ideas over style, content over form. And to a large extent, she has chosen the various companies with this preference in mind.

"The wealth in dance is choreography," she declares, "not technique. Ballet today has incorporated much from modern dance because that's where the ideas are. Someone like Balanchine, who could stretch and shape a whole aesthetic, is rare in the context of ballet."

The pressure to select glamorous companies for the Festival was strong. But Lewitzky prevailed, she says, because Festival director Robert Fitzpatrick was sympathetic both to her arguments and the final test—going out to see those candidates she recommended.

"I know the choices we made might seem odd to those who clamor for the world's greats," she admits. "But I wanted to deliver those brave frontiers that define the dance realm for me. Especially since the only alternative to bringing them here is traveling abroad."

Thus this Festival will not showcase companies like the Royal Ballet or the Stuttgart or the Paris Opera Ballet (now headed by Rudolf Nureyev) but will have its share of experimental dance-theatre, as well as ballet companies of a contemporary persuasion.

Yet, many of the participating troupes are familiar. The issue revolves around having an aesthetic cross-section.

"Things didn't go exactly as planned," admits the dance director. "Originally, American ballet was to include Joffrey and the New York City Ballet, in addition to San Francisco, Feld and Dance Theatre of Harlem. This range would have given us a wonderfully broad spectrum. Each company addresses itself to a different aspect of the contemporary scene."

"But Joffrey, which rightfully had the prime spot (during the games), had to withdraw because it is already performing at the Music Center simultaneously with the Festival's first attraction."

"And NYCB's long Saratoga season conflicted with our other openings. Had we known in advance that Joffrey would be disqualified, City Ballet might have moved into those dates. With these two gone from the roster, we lost a good deal of our variety."

Clearly, there is a preference for troupes that champion modern ballet over 19th-century narrative spectacles. It explains partly why the Royal Winnipeg appears instead of the National Ballet of Canada, which relies on full-evening staples like *Swan Lake*.

In the avant-garde and classical-ethnic department, however, Lewitzky encountered no problems of choice. She did have trouble negotiating contracts with some organizations, though.

Les Ballets Africains, for example, has not traveled to the U.S. in 13 years. Guinea, says Lewitzky, is so poor it could hardly afford to send its athletes to the games, much less its best known folk troupe. She realized, after talking to local blacks, that there is no other company from a Third World country to rival this one. The effort paid off.

Moreover, she feels "it would be wrong to represent the Olympic games as predominantly Anglo-Saxon and just as wrong to represent the Olympic Arts Festival's dance events as such. Quite apart from that consideration, we must respect the immediate black community and black America."

"After all, we progressed from slavery to Martin Luther King. This country

Lewitzky Dance Company

DAN ESGRO





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*Les Ballets Africains*

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owes its roots to blacks and there's no better way to reinforce the idea than through celebration.

"Beyond that, internationalism must be acknowledged. The choices we made reflect our desire to strengthen world ties. Art does not happen in a vacuum."

Lewitzky's commitment to cultural-political detente aside, she took great delight in pursuing such important Festival attractions as Pina Bausch, Germany's dance visionary and the rage of Europe. But success came only after making stiff demands. A counter bid from the Brooklyn Academy of Music nearly robbed the Olympic Arts Festival of presenting Bausch and her Wuppertaler Tanztheater in their American debut.

As it turned out, the avant-gardist will travel to New York following her appearance here, not before.

Sankaijuku, a Japanese counterpart to the Bausch troupe, and one Lewitzky calls "the Genet of dance," found its way to the Festival more easily. She says that both, however, "are like nothing else. They deal in nihilism and the question of whether man will survive. They are ultimately disturbing and necessary."

More in line with ethnic spectacle is Bugaku, the famed ceremonial enterprise from the Kasuga Shrine—never having left its homeland before. The dance director considers this entry a gift and doesn't "know whether to attribute it to a request from someone in the big Japanese community here or if the Japanese government simply wanted to acknowledge that community. Whatever the case, we couldn't be

more pleased."

With so many major attractions on the docket, Lewitzky might have rested easy. But after looking over the national and foreign list, she realized that the host community had no representation. Not only was the matter righted,

but the director formed a whole separate category called the California Dance Festival. Here—along with platforms for the various modern dance, jazz and tap groups—she plotted first-time stage performances for many of the ethnic silent citizens who reside in the city unbeknownst to the Anglo mainstream.

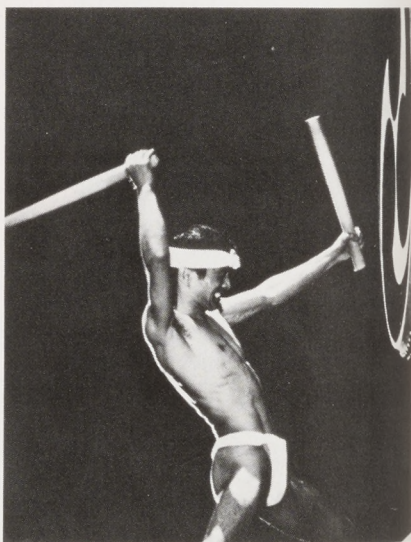
"Minorities constitute the majority in Los Angeles," say Lewitzky, whose own artistic growth here blossomed in the culturally mixed purview of Lester Horton. Hispanics, blacks, Asians, Pacific Islanders number more than Caucasians in this City of the Angels. It wouldn't be like the director to ignore that fact.

But she did have to suffer some disappointments: the Russians, for instance, are not coming; at least that was the word at press time. Also, Greece's finest folk dance company could not make the trip due to its director's illness.

"I desperately wanted Greek folk dancers," says Lewitzky. "After all, it was Plato who said that athletes and dancers represent civilization." □



*Aman Folk Ensemble*  
*London Contemporary Dance Theatre*



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# Theatre: The Olympian Legacy

by Sylvie Drake

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*Le Theatre du Soleil*

It seems totally in keeping with the spirit of the Olympic Games that an arts festival of marathon proportions should accompany them—so much so that, in some circles at least, it is threatening to overshadow the games themselves.

In the province of theatre alone, 30 companies are participating. Ten are local, six come from other American cities and the balance hail from Australia,

Belgium, Brazil, China, England, France, Greece, Italy, Japan, Mexico, the Netherlands, Poland and Canada.

In terms of international outreach the scope is Olympian. For theatre lovers, it is a dream come true. The world—very nearly—is coming to their back yard. Most of the companies have never been seen in Los Angeles and might never have come here were it not for this singularly special event. So

quite beyond its immediate function of heralding the games, the arts festival will achieve something entirely different and more permanent: It will forever change the Los Angeles audience by enlarging its horizons.

Exposure to new and foreign sensibilities will serve as a cultural catalyst. Seattle may have its Space Needle and Montreal its Habitat as the result of hosting their major international



events. For us, an energized and broadened sensitivity to the arts promises to be the Olympian legacy.

The range of theatrical participation encompasses known companies with imposing reputations (England's Royal Shakespeare Company, France's Theatre du Soleil, Italy's Piccolo Teatro di Milano) and lesser known ones, chosen by Olympic Arts Festival director Robert J. Fitzpatrick for a variety of subtler reasons he calls "complementary factors."

"I wanted to give a sense of the range of theatre," Fitzpatrick said. "Members of the public who may not have seen a lot tend to think of theatre as black and white—comedy and tragedy. I wanted to show that there are different kinds of theatre and that, when you put them together, you make certain leaps and connections.

"I wanted people to be able to juxtapose and compare," he elaborated. "There's a tremendous charge in seeing Derek Jacobi as a very fey Benedick one day (in *Much Ado About Nothing*), and see him the next day as Cyrano de Bergerac. For instance, I find great pleasure looking at five gymnasts and comparing one to the other. And if you watch the work of Piccolo Teatro and Le Theatre du Soleil, you have the same sort of reaction. There are great subtleties of difference in acting styles and approach."

Just as the selection of American companies (which we will get to in a moment) was designed to represent the best and most wide-ranging in the country, so did Fitzpatrick choose the international companies. But in this case it wasn't simply a matter of bringing representative top work; it also was a question of discovering the special, the esoteric, in some cases the unique in each country.

Another consideration: The work would have to overcome language barriers. How to accomplish this? By concentrating on highly visual events and/or familiar texts.

Thus, in terms of the familiar, we have Le Theatre du Soleil presenting three Shakespeare plays in French—*Richard II*, *Henry IV, Part I* and *Twelfth Night*—in an unfamiliar, very personal, very different style.

This 20-year-old artists' collective, under the unwavering artistic guidance of Ariane Mnouchkine, draws on a system of theatrical conventions and stylizations heavily influenced by Oriental and other traditions (Japan's Kabuki, India's Kathakali. Italy's Commedia

dell'arte). Mnouchkine views these as having a distilling effect on a piece of work, stripping it down to its essential elements while at the same time making it more accessible.

The 37-year-old Piccolo Teatro di Milano is also doing Shakespeare—in Italian. It will bring us a less philosophically complex *La Tempesta* (*The Tempest*) as well as the Goldoni classic, *Harlequin, the Servant of Two Masters* (which also happens to be a perennial hit at the Piccolo Teatro).

*La Tempesta* has received almost as much global attention as Peter Brook's *La Tragédie de Carmen* and has been perceived by some—probably incorrectly—as a swansong for the Piccolo's towering and enduring artistic director, Giorgio Strehler. We will be content to receive it on its own preternatural, impressionistic terms: the magical symbiosis of Strehler's celebrated inventiveness matched by the use of the latest in technical effects.

And while the British have often ac-



Radeis International

The Negro Ensemble Company





cused us of speaking a foreign tongue, we foresee no problems understanding the Royal Shakespeare Company's *Much Ado About Nothing* (directed by Terry Hands) or its *Cyrano de Bergerac* (in a new Anthony Burgess translation of Edmond Rostand's dashing rhymed couplets). Somehow, the idea of the English doing Rostand while the French have another go at Shakespeare only adds spice to already tantalizing festival prospects.

Nor does the cross-fertilization stop there. Consider the following proposition: The Epidaurus Festival company from Greece will treat us to a meticulously traditional *Oedipus Rex*, spoken in the modern Greek and starkly directed by Mikos Volanakis, but what are we to make of a Japanese *The Trojan Women*?

That is what Japan's Waseda Sho-Gekijo, a modern company dedicated to new uses of old ritualistic forms, proposes to deliver. The plot will be familiar, but count on the production to be as radical as its anti-elitist director, Todashi Suzuki. Suzuki created the Waseda Sho-Gekijo company in the late '60s to protest a then-prevalent Japanese habit of imitating Western conventions.

His concept for the Euripides anti-war classic is to mount it as a nightmare vision seen through the eyes of an old Japanese beggar woman sifting through the rubble of post-war Tokyo.

"Suzuki has taken all the elements of Noh, Kyogen and Kabuki," Fitzpatrick said, "and deconstructed them so you can totally understand them, yet what he gives you is an absolutely contemporary vision." The old woman will be played by Waseda Sho-Gekijo's leading



The Royal Shakespeare Company

performer, Kayoko Shiraishi, described by *New York Times* critic Mel Gussow as "an actress of blazing intensity... a fierce mystical presence." Japan has certainly earned the quintessential right to comment on the ravages of war. It seems safest, somehow, remanded to the uncompromising hands of its theatrical iconoclasts.

So much for familiar texts.

The balance of the international companies roughly can be divided into two groups: The purely visual entertainment pieces that make little demand on the psyche—and the politically/philosophically intriguing ones, where effect is not an end in itself but a means to a statement. And since in art as in life nothing is absolute, another collection of events straddles both sides of this artistic fence.

In the first group we can place such

stunt-oriented companies as Italy's clown-mimes, I Colomabaioni, with their celebrated send-up of *Hamlet*, and the China Performing Arts Company. This company includes Mainland China's Central Ensemble of National Music and its exquisitely precise Chengdu Acrobatic Troupe. Together, they combine music with gravity-defying acts and the fastest footwork west of the international date line.

In the middle, or overlapping category we have Belgium's Radeis International with *Scaffoldings*, a comical pile-up involving elements of mime, circus and cabaret, but already suggesting more subtle concerns. Quebec's Theatre Sans Fil, a company using giant rod puppets, will present its visually haunting version of Tolkien's *The Hobbit*, with 48 puppets ranging in height from four to 12 feet (shades of Peter Schumann's Bread and Puppet Theatre).

And last, but hardly least, is Australia's satirist Circus Oz, where lunatic clowns juggle politics like bowling pins, a plate-spinning act turns into a commentary on nuclear power and an upside-down human fly reflects on Einstein's theory of relativity.

Stepping into the arena of pure impressionism and intellectual abstraction, we find featured two companies from Europe (Poland's Cricot 2 and the Netherlands' De Mexicaanse Hond) and two from Latin America (Mexico's Teatro Taller Epico de la UNAM and Brazil's Grupo de Teatro Macunaima).

Grupo de Teatro Macunaima receives its inspiration and its name from an Amazon Indian folk-hero, Macunaima, and its presentation, titled *Macunaima* and based on a 1928 novel by Mario de Andrade, tracks this hero's exploits from one jungle to the next—out of the Amazon and into the streets of Sao Paulo—and ultimately to the heavens where he becomes a star.

The journey is made in a series of scenes in which color, texture, sound and surrealism flow together, as critic Ned Chaillet of the *London Times* describes it, "from image to image like the floats and dancers of a carnival parade, never being much harder to understand... a fall from savagery to civilization... encompassing the magical, the innocent and the corrupt."

*Novedad de la Patria* ("News of the Homeland"), presented by Teatro Taller Epico de la UNAM, has a similar flavor but is based on *La Suave Patria*, an epic poem by Mexican poet Lopez Velarde,

Grupo de Teatro Macunaima





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adapted and directed as a series of sketches for the stage by Luis de Tavira. In De Tavira's words, it speaks fondly "about the most simple, everyday things in Mexico, transformed into intimate expressions that speak to us of the Fatherland as if we were talking of the loved yet inaccessible woman."

It is not entirely a coincidence that De Tavira claims to having been most heavily influenced in his own theatre by the writings of Polish theatre artists Jerzy Grotowski and Tadeusz Kantor. During World War II, Kantor and a group of artists took the name Cricot (an anagram of the Polish word for circus) and formed the Underground Experimental Theatre in Cracow. The company was dissolved at war's end and it wasn't until 1956 that Cricot 2 was born.

The ideas at the heart of this highly fragmented, nonlinear theatre are not simple. A central preoccupation of Kantor's is the correspondence of opposites: Life and death, reality and fiction. This is picked up in *Wielopole*, *Wielopole*, one of two intense and intensely visual Kantor works coming to Los Angeles.

The other is *The Dead Class*, a grim farce based on the notes of Polish playwright S. I. Witkiewicz, in which aging characters, equipped with mannequins, confront their childhood selves, raking through forsaken passions and dead dreams.

*Wielopole*, *Wielopole* (named after the village where Kantor was born 69 years ago) is both more personal and more political. It is an autobiographical piece, presented in disjointed scenes, which writer Margaret Croyden has described as "both an homage and a dirge to Kantor's past, a recollection of his family and childhood experiences which . . . evoke the essential Polish experience, a world of suffering and sacrifice, of mass murder and wars, a provincial Poland dominated by Church and Army, whose presence lead inexorably to destruction and death."

Finally, we will see The Netherlands' De Mexicaanse Hond (The Mexican Hound), which has nothing to do with Mexico or with dogs. It is a name traced to a slang phrase meaning static (as in electrical interference) and adopted by a seven-artist collective in Amsterdam with its rebellious roots in Dadaism and Surrealism.

The group rejects conventional narrative in favor of thematically suggestive imagery and a sound surprisingly like that of American animated car-



Piccolo Teatro di Milano

toons. It is preparing a brand new work for the festival which only heightens the suspense.

To select representative American theatre for the Festival, the committee followed the same rules of quality, diversity, originality. The six national companies finally chosen to participate are distinguished regional theatres that should combine and/or contrast well with the ten Los Angeles theatres taking part in the summer event.

Of the six national theatres, four are known for their longevity and/or record of excellence. They encompass critic/director Robert Brustein's American Repertory Theatre out of Cambridge,

Massachusetts (doing *The School for Scandal* under the direction of Jonathan Miller and Pirandello's *Six Characters in Search of an Author* to be staged by Andrei Serban); Chicago's 59-year-old Goodman Theatre doing—here we go again—vaudevillian Shakespeare (*The Comedy of Errors*, directed by Robert Woodruff, with San Francisco's juggling Flying Karamazov Brothers playing the two sets of twins); Connecticut's myth-oriented National Theatre of the Deaf (with its mixture of deaf and hearing actors) presenting a dramatization of Joseph Campbell's *The Hero With a Thousand Faces*; and New York's Negro Ensemble Company re-





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*Coming in October*







The Goodman Theatre

prising its 1982 production of Charles Fuller's Pulitzer Prize-winning *A Soldier's Play*.

The remaining two companies, Nightfire and Antenna, will each be doing performance pieces and both come from San Francisco, the home of some of the best performance art in the nation. Nightfire is contributing *Liquid Distance/Timed Approach*, an abstract

piece created by artistic director Laura Farabough, concerning itself with Olympic achievement and performed in a swimming pool. Antenna is doing *Amnesia*, the latest in a particular form of audio play invented by artistic director Chris Hardman and dubbed "Walkmanology" (after the Sony Walkman) in which the spectator, armed with a tape recorder, simultane-

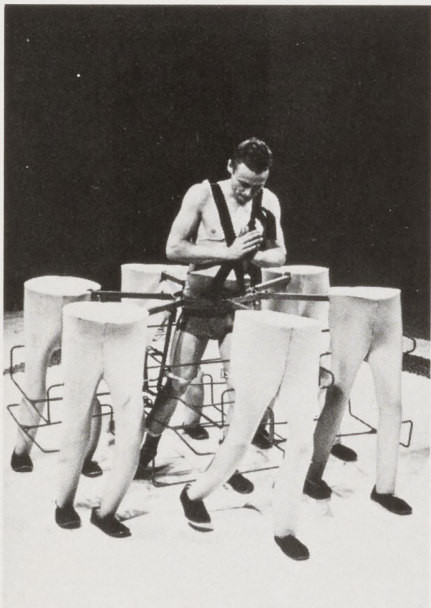
ously becomes the actor.

Farabough dove into swimming-pool theatre with *Surface Tension*, a feminist piece she created in 1981—the same year that Hardman turned the spectator into an interloper with ear-phones when he presented *High School*, wherein the viewer/actor relived a youngster's high school experience by following a path through a high school building guided by a voice on tape.

It's worth noting that, despite the fact that Hardman and Farabough now have distinct theatrical orientations, they acquired their taste for so-called "location" theatre when both of them were pivotal members of yet another performance art company, San Francisco's now-defunct Snake Theatre.

On home turf, the Center Theatre Group/Mark Taper Forum will present a repertory of two plays: James McLure's Wild West adaptation of John O'Keefe's 18th century farce *Wild Oats* (Tom Moore directs) and Arthur Miller's *The American Clock*, to be staged by the Taper's artistic director, Gordon Davidson.

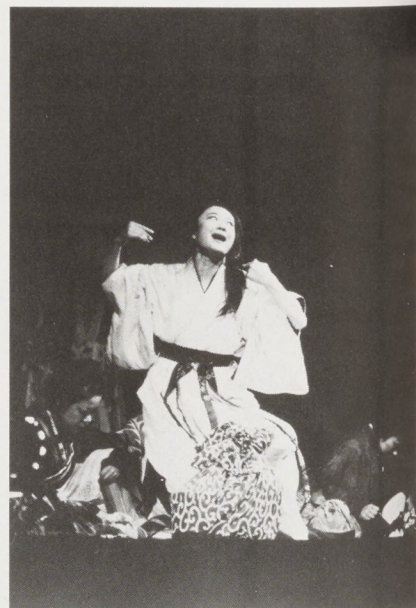
The other nine theatres range widely in their choices, but are united in a common goal: a desire to remain true to their individual styles in theatre while offering either quintessentially American plays or imaginative new ones that relate to the world of sports. In the latter group we have The Ensemble Studio Theatre's *Sporting Goods*, an event of short plays using sports themes; the Groundlings' *Olympic Trials*, a *Chick Hazard Mystery*, an improvisational spoof in the Raymond Chandler genre



Circus Oz



The China Performing Arts Company/  
Chengdu Acrobatic Troupe



Waseda Sho-Gekijo



that will vary from night to night at the whim of audience suggestions; and the L.A. Theatre Works' presentation of Steven Berkoff's *Agamemnon*, a retelling of the Greek legend with an emphasis, to quote Berkoff, on "heat and battle, fatigue, the marathon and the obscenity of modern and future wars... Naturally, it is also about the body and its pleasures/pain."

In the realm of purely American themes we will have the Odyssey Theatre Ensemble's Los Angeles premiere of David Mamet's *Edmond*, a spare philosophical dialectic about the dehumanizing effects of urban life, and, in a more literal war zone, Al Brown's pungently humorous *Back to Back*, presented by Burbank's Victory Theatre and dealing with the cabin fever of two GIs cooped up in a fox hole in Vietnam.

Actors for Themselves is planning a world premiere (unspecified at press time); Room for Theatre, a group that specializes in meticulous revivals of plays out of the first half of the century, will revive Samson Raphaelson's 1939 *Skylark*.

## BRAIN HOTEL



The CAST Theatre

The Los Angeles Actors' Theatre insists on remaining silent about *Sherlock's Last Case*, the new murder mystery by Charles Marowitz that it will be contributing—and the Cast Theatre in Hollywood is reviving the 1981 *Brain Hotel*, a pastiche of musical styles to be sung a capella by four actors and described by director Tony Abatemarco as "a jam session of psychological confrontation—an imagined accommodation conjured up by four distinct personality types in search of change." Clearly, it is also difficult to explain. And there you have it—an embarrassment of choices with something for every taste. □



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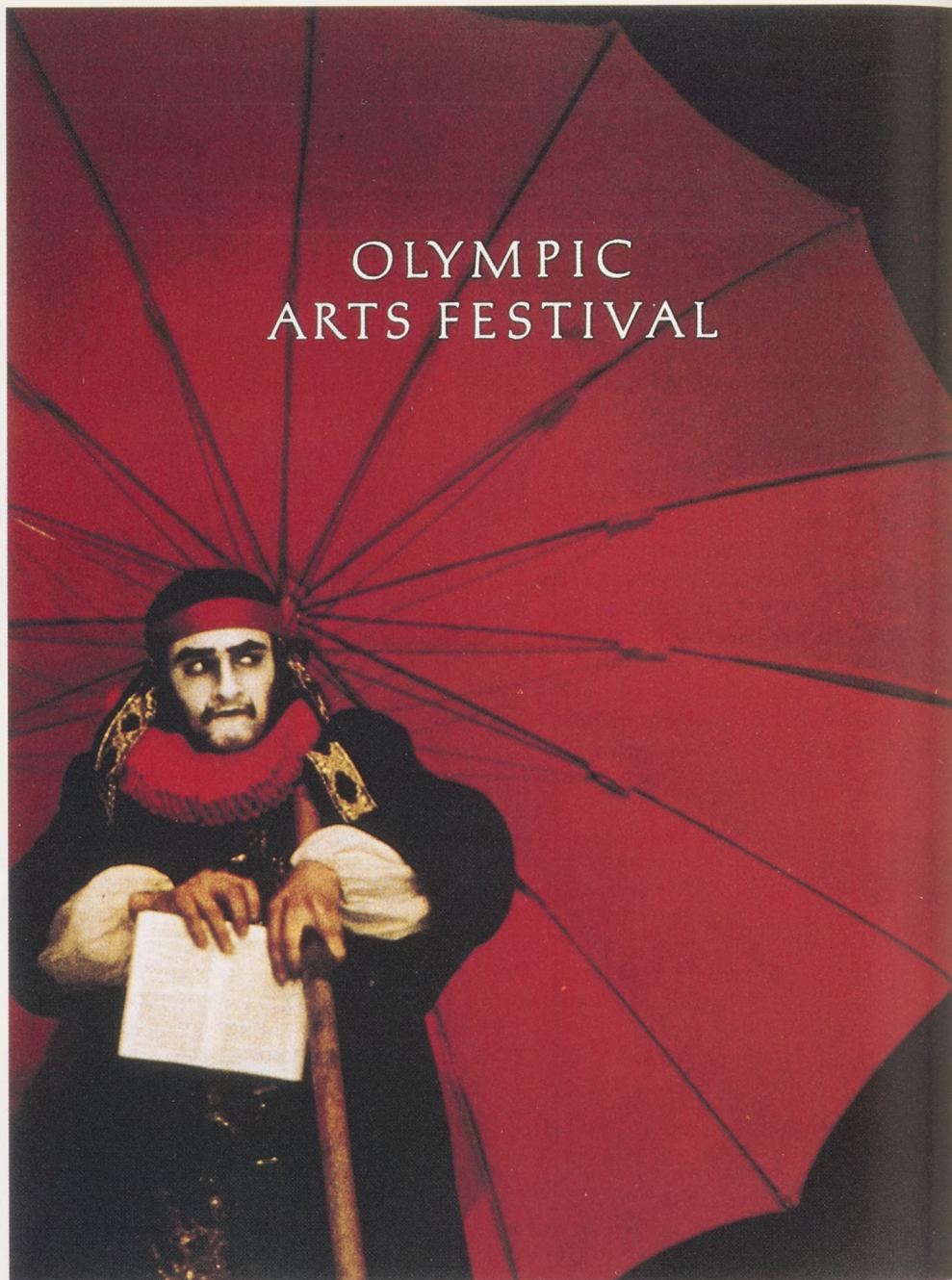
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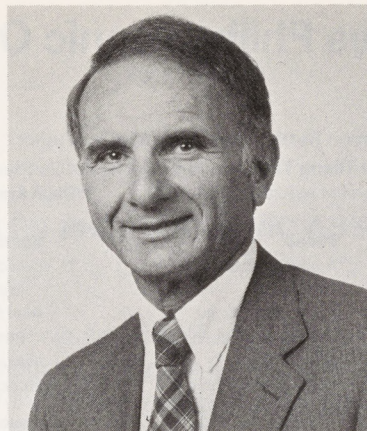
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### A MESSAGE FROM SUPERVISOR EDELMAN

Welcome to tonight's Gala Concert. Appropriately, this wonderful evening which "sets the stage" for tomorrow's Opening Ceremonies of the XXIIIrd Olympic Games, is itself performed on perhaps the most famous stage in Southern California—Los Angeles County's magnificent Hollywood Bowl. This cultural and historic landmark is an important part of the County of Los Angeles' park system within the Third Supervisorial District.

For over six decades, this natural amphitheater has been host to opera, ballet, symphony, jazz and rock concerts, presidential addresses, and movie productions. The Bowl's Summer Festival of Music has grown into a world renowned celebration of culture under the stars.

I am proud to continue to serve in the long line of public and private leaders who have made the Bowl even greater each year. This year a new County-funded Hollywood Bowl Museum, open free to the public on the Bowl's grounds, has been dedicated to celebrate its cultural and historic importance. Tonight's Gala, and your participation in it, promise to be a highlight of the Hollywood Bowl's illustrious 64-year history.

Sincerely,

EDMUND D. EDELMAN  
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The Los Angeles Philharmonic Association is one of the many resident performing arts organizations receiving grants approved by the Los Angeles County Board of Supervisors upon the recommendation of the Music and Performing Arts Commission for the 1983-84 concert season.

A major grant was awarded the Orchestra in partial support of its community outreach services which most directly affect disadvantaged groups. Among these special services are countywide Tour Concerts in community centers and on college campuses, free In-School Concerts, Symphonies for Youth, Inner City Youth Concerts in impacted minority areas, Open House at the Bowl, and the Reduced Price Ticket Program for senior citizens and students.

The primary goals of the County performing arts support program are to make live performances more widely available to the people, to strengthen the creating organizations and to allow as many individuals as possible the experience of performing, thereby preserving the cultural integrity of the County by sustaining a quality of life for present and future generations which is more than mere survival. Further information regarding Commission policy and grant guidelines may be obtained from the Los Angeles County Music and Performing Arts Commission, 135 North Grand Ave., Los Angeles 90012. Telephone 213-974-1343.



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*Paul Stein*  
*Maria Larionoff*  
*Dale Allmond*

## Violas

*Heiichi Ohyama*  
Principal  
*Arthur Royval*  
Assistant Principal  
*Jerry Epstein*  
*Irving Manning*  
*David Stockhammer*  
*Murray Schwartz*  
*Albert Falkove*  
*Richard Elegino*  
*Charles Lorton*  
*Sidney Fagott*  
*Dale Hikawa*

*In those sections where there are two principals, the musicians share the position equally and are listed in order of length of service.*

## Cellos

*Ronald Leonard*  
Principal  
*Daniel Rothmuller*  
Associate Principal  
*Nino Rosso*  
Assistant Principal  
*Mary Louise Zeyen*  
*Howard Colf*  
*Stephen Custer*  
*Barry Gold*  
*Phyllis Ross*  
*Wladyslaw Przybyla*  
*Gabriel Jellen*  
*Don Cole*  
*Peter Snyder*

## Basses

*Dennis Tremblay*  
Principal  
*Bruce Bransby*  
Principal  
*Barry Lieberman*  
Assistant Principal  
*Jack Cousin*  
*Richard D. Kelley*  
*Frank Granato*  
*Arni Heiderich*  
*Frederick Tinsley*  
*John Schiavo*  
*Christopher Hanulik*

## Flutes

*Anne Diener Giles*  
Principal  
*James Walker*  
Principal  
*Roland Moritz*  
*Miles Zentner*

## Piccolo

*Miles Zentner*

## Oboes

*Barbara Winters*  
Principal  
*David Weiss*  
Principal  
*Donald Muggeridge*  
*Robert Cowart*

## English Horn

*Robert Cowart*

## Clarinets

*Michele Zukovsky*  
Principal  
*Lorin Levee*  
Principal  
*Merritt Buxbaum*  
*David Howard*

## E-Flat Clarinet

*Merritt Buxbaum*

## Bass Clarinet

*David Howard*

## Bassoons

*David Breidenthal*  
Principal  
*Alan Goodman*  
Principal  
*Walter Ritchie*  
*Patricia Kindel*

## Contrabassoon

*Patricia Kindel*

## Horns

*William Lane*  
Principal  
*John Cerninaro*  
Principal  
*Ralph Pyle*  
*George Price*  
*Brian Drake*  
*Robert Watt*  
Assistant Principal

## Trumpets

*Thomas Stevens*  
Principal  
*Donald Green*  
Associate Principal  
*Rob Roy McGregor*  
*Boyde Hood*

## Trombones

*Byron Peebles*  
Principal  
*Ralph Sauer*  
Principal  
*Herbert Ausman*

## Bass Trombone

*Jeffrey Reynolds*

## Tuba

*Roger Bobo*

## Timpani and Percussion

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Principal  
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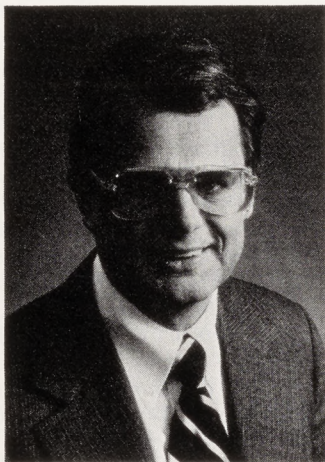
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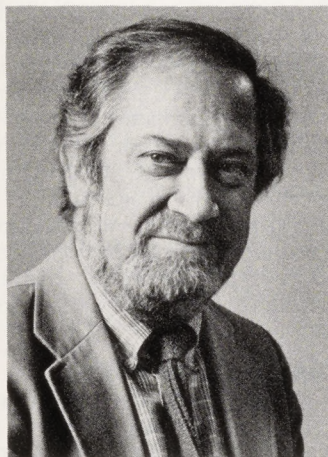




## LOS ANGELES PHILHARMONIC ASSOCIATION

The Los Angeles Philharmonic Association takes great pleasure in our Orchestra's participation in the traditional pre-Olympic Games concert, at our famous summer home, the Hollywood Bowl. In many parts of the world, music in Los Angeles is equated with both the celebrated symphony orchestra bearing its name, and the world's largest outdoor amphitheatre within its boundaries. On this momentous Olympic occasion, the opportunity to share our pride in the stature of our Orchestra and in the splendors of the Hollywood Bowl is a source of deep satisfaction, for which we are very grateful.

Sidney R. Petersen  
President, Board of Directors  
Los Angeles Philharmonic Association



It is a source of pride for all of us of the Los Angeles Philharmonic Association that the Hollywood Bowl was chosen as the venue for the concert that is traditionally presented on the eve of the Olympic Games. We take pleasure in welcoming honored guests from the world over, and in extending warm greetings to everyone in our audience who joins us in the enlivening spirit of this festive event. Because of the vastness of our outdoor amphitheatre (one is quickened by the realization that the Olympic Games originated in Greek amphitheatres not too unlike our own), Olympic Arts Festival director Robert J. Fitzpatrick asked us to arrange an event somewhat different from the others of the Festival. The occasion and the size of the audience demand a concert of music that can be readily enjoyed by the widest possible range of auditors, while reflecting the grandeur of the occasion and displaying some of the vitality and uniqueness of the host nation's creativity. We hope this has been achieved in some measure, and that tonight's sounds and sights will symbolize the ideals of the Olympic Games: superior accomplishment celebrated in an atmosphere in which "all men become brothers," as indeed they do in the words of Schiller which Beethoven used in the *Finale* of his Ninth Symphony.

Ernest Fleischmann  
Executive Director, Los Angeles Philharmonic  
General Director, Hollywood Bowl





Hollywood Bowl  
Friday, July 27, 1984, 8:00 p.m.

## LOS ANGELES PHILHARMONIC

☆ **MICHAEL TILSON THOMAS**, Conductor

☆ **BENITA VALENTE**, Soprano

☆ **FLORENCE QUIVAR**, Mezzo-Soprano

**PLACIDO DOMINGO**, Tenor

☆ **PAUL PLISHKA**, Bass-Baritone

**LOS ANGELES MASTER CHORALE**

**ROGER WAGNER**, Director

### *Prelude to the Olympic Games—A Gala Concert*

I

**WILLIAMS** *Olympic Fanfare and Theme* (1984)  
West Coast Premiere.  
Commissioned by the Los Angeles Olympic Organizing Committee

**BERNSTEIN** *Prelude, Fugue and Riffs*, for Solo Clarinet and  
Jazz Ensemble (1949)  
Michele Zukovsky, Clarinet

**GOULD** *American Sing*, Song Cycle for Vocal Quartet and Orchestra (1984)  
World Premiere. Commissioned by the Los Angeles Philharmonic

I	Great Day QUARTET	IV	Mañanitas MR. DOMINGO
II	Ox-Driving Song MR. PLISHKA	V	He's Gone Away MISS VALENTE
III	Wondrous Love MISS QUIVAR	VI	I Heard the Preaching QUARTET

**COPLAND** *Symphony No. 3, Fourth Movement* (1944-46)  
*Molto deliberato* (Fanfare); *Allegro risoluto*  
Performed in the *Amphitheatre of Light*, created by Frank Gehry  
and Ronald L. Hays, with Michael Tilson Thomas.

#### INTERMISSION

*Program continues on next page*

☆ **The Winning Season:** Michael Tilson Thomas, Winner Koussevitzky Prize, Berkshire Music Festival at Tanglewood; Benita Valente, Winner Metropolitan Opera Auditions; Florence Quivar, Winner National Opera Institute Award, Baltimore Lyric Opera Competition, Marian Anderson Vocal Competition; Paul Plishka, Winner Baltimore Opera Auditions.

HB-6

#### NOTES BY ORRIN HOWARD

##### "Olympic Fanfare and Theme"

John Williams (b. 1932)

John Williams has established a prominent position in America as a versatile and prolific composer and as a highly regarded conductor. In the concert genre, he has written many major works, among them two symphonies, a flute concerto and a violin concerto. The latter piece was given its west coast premiere by the Los Angeles Philharmonic, Mr. Williams conducting, with Philharmonic second concertmaster Alexander Treger soloist, at the Los Angeles Music Center in November 1983. As a film composer, his landmark scores for such monumental box office successes as the *Star Wars* trilogy (*Star Wars*, *The Empire Strikes Back*, *Return of the Jedi*), *Close Encounters of the Third Kind*, *Superman* and *E.T.*, among others, have garnered him 16 Academy Award nominations, four Oscars, 14 Grammys and several gold and platinum albums.

Mr. Williams was born in New York in 1932 and moved to Los Angeles with his family in 1948. He studied piano and composition at the University of California at Los Angeles and privately with composer Mario Castelnuovo-Tedesco; he was also a piano student of Madame Rosina Lhevinne at the Juilliard School in New York. While in New York, he was active as a pianist, working with leading jazz musicians both in clubs and on recordings. He returned to Los Angeles to rejoin his family and began his activities in the film studios.

Mr. Williams went on to write music for many television programs in the 1960's, including *Alcoa Theater*, *Kraft Theatre* and *Playhouse 90*, winning two Emmys for his efforts. He has since become the film world's most sought-after composer, and has written the music and served as music director for approximately 60 films.

In addition to appearances with the Los Angeles Philharmonic, Mr. Williams has guest conducted the orchestras of Pittsburgh, Dallas, Toronto, and of London. He served as director of the Boston Pops from 1980 to 1984; he first conducted the Philharmonic at the Hollywood Bowl in 1978.

##### NOTE BY THE COMPOSER

The Olympic Games continue to fascinate and inspire each one of us—with every presentation of the Games, we experience that complete dedication and unshakable will to persevere that typifies the goal of each competitor. The human spirit soars, and we strive for the best within ourselves.

These are the qualities which we seek to capture, describe and preserve through music, and it has been my great honor to contribute *Olympic Fanfare and Theme* to the 1984 Los Angeles Olympic Games. I dedicate it lovingly to all participating athletes, from whom we derive so much strength and inspiration.



## "Prelude, Fugue and Riffs"

Leonard Bernstein (b. 1918)

There would hardly be any contest in the naming of a Renaissance man in American musical life: composer-conductor-pianist-author-educator-television personality Leonard Bernstein stands easily in the winner's circle. Phenomenally successful in all areas of his career, Bernstein is as wide-ranging in each of his endeavors as he is in their totality. As composer, his catalogue confirms this observation: it includes symphonies, songs, choral pieces and piano pieces, an opera, many and varied works for the musical theatre, and an out-and-out jazz piece for large band.

The latter, *Prelude, Fugue and Riffs* (what a send-up the title is!), came about as the result of a commission by Woody Herman in 1949. Herman wanted another jazz-inspired piece for a series that already included Stravinsky's *Ebony Concerto*. But, because his group had disbanded by the time Bernstein completed it, the work was never performed by Herman, and it remained unplayed until 1952. In that year, Bernstein revised it for a conventional pit orchestra in order to include it, for a ballet sequence, in the Broadway show, *Wonderful Town*. Only brief sections of the piece survived the run of the show, however, and *Prelude, Fugue and Riffs* in its original form stood in the wings until 1955, when it was performed by Bernstein and Benny Goodman on the television program, *What is Jazz?* Since then, it has remained a bit of an oddity, most likely because of the unique instrumental and stylistic requirements of the largely extinct "big band."

Contrary to what its checkered history may suggest, the work is extremely engaging, and all the more interesting for being, as Bernstein historian Jack Gottlieb suggests, "an entirely successful exercise in controlled spontaneity." Not only are the "improvisational" passages in the *Riffs* section completely notated, but the use of irregular rhythms throughout creates the illusion of extemporaneous playing, even in the *Fugue*, one of the most rigorously ordered of musical forms. The piece is continuous, without breaks between sections, which are titled (1) *Prelude for the Brass*, (2) *Fugue for the Saxes*, and (3) *Riffs for Everyone*.

## "American Sing," Song Cycle for Vocal Quartet and Orchestra

Morton Gould (b. 1913)

Since gaining critical attention as a pianist when he was 17 years old, Morton Gould has become one of the most respected and popular musicians in the United States.

Morton Gould was born in the Richmond Hill section of Queens, New York. After completing the curriculum at the New York University School of Music in just two years at the age of 15, Mr. Gould

## II

**BEETHOVEN** Symphony No. 9 in D minor, Op. 125, Fourth Movement (1817-23)  
Allegro assai  
MISS VALENTE, MISS QUIVAR, MR. DOMINGO, MR. PLISHKA  
and CHORALE

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The *Amphitheatre of Light*, the result of a collaboration between architect Frank Gehry and visual music artist Ronald L. Hays, has been designed as a large-scale space within which music can be articulated and then experienced visually. The materials consist of 41 searchlights, three PANI Projectors, and a screen 161 feet wide and 51 feet high. The images projected are by artist Peter Alexander.

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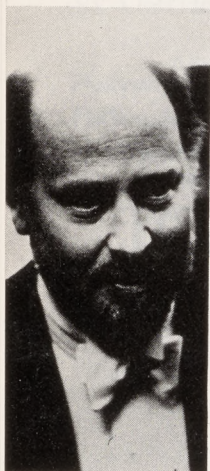
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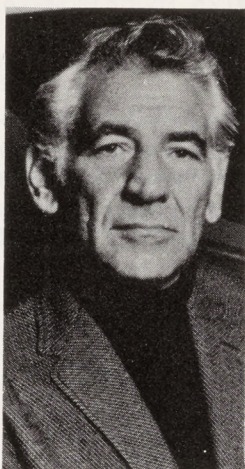
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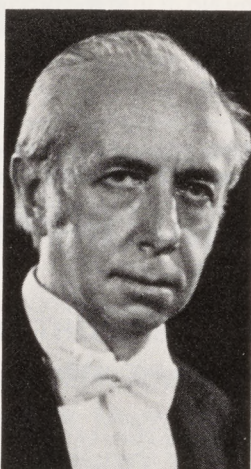




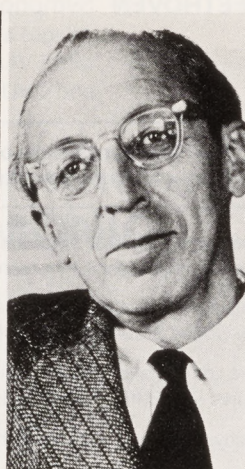
John Williams



Leonard Bernstein



Morton Gould



Aaron Copland

was honored by the university with a concert of his compositions. At that time, critics praised him for the "flash of unmistakable originality in his work." In 1944, after nine years as conductor, composer and arranger for the weekly radio show, *Music for Today*, he became director of the *Cresta Blanca Carnival* and of the *Chrysler Hour*, for which he evolved special musical forms better suited to tight radio schedules. Many of his lighter works, such as his *Pavane*, *American Salute*, and *Latin American Symphonette*, were originally introduced on these broadcasts.

By 1949, Mr. Gould was ranked along with Gershwin and Copland as one of the three most popular native American composers. He has established his own publishing concern, recording studio, and touring orchestra. Critics credited him with having carried the "American idiom to its highest development," and Gould has characterized his own compositions as "an integration and crystallization of influences in our native musical scene." His compositions include *Spirituals for Orchestra*, *Interplay for Piano and Orchestra*, five symphonies, and numerous works for symphonic band. They have been widely performed and recorded and he appears regularly as guest conductor and soloist both here and abroad.

Morton Gould has composed musical scores for Broadway (*Billion Dollar Baby*), for film (*Windjammer*), and for the ballet (Agnes De Mille's *Fall River Legend* and George Balanchine's *Clarinet*). He composed the score for the 1978 television mini-series *Holocaust* and served as host for the PBS series entitled *The World of Music with Morton Gould*.

In June 1983, the American Symphony Orchestra League honored Mr. Gould on the occasion of his 70th birthday by presenting him with their prestigious Gold Baton Award.

#### NOTE BY THE COMPOSER

The idea for an American song cycle based on indigenous folk tunes to be performed by the Los Angeles Philharmonic at their Gala Olympic Concert on July 27, 1984, was proposed to me by the Orchestra's principal guest conductor Michael Tilson Thomas and executive director Ernest Fleischmann. I thought the idea attractive and an extension of my previous works that were folk derived—such as *American Salute*, *American Ballads*, etc. The Los Angeles Philharmonic Association commissioned me to do such a piece; Maestro Thomas and I discussed and explored the various approaches and possible source materials utilizing four vocal soloists separately and in ensemble with orchestra. We finally agreed on the specific songs to be used, and in April 1984 I completed and orchestrated the work.

*Great Day*, which opens the cycle and is sung by the vocal ensemble, is one of the exuberant Black spirituals. *Ox-Driving Song* (bass-baritone) is lusty and sardonic—a kind of western work song. *Wondrous Love* (mezzo-soprano) is a beautiful and touching White Southern spiritual with obvious influences from other sources. *Mañanitas* (tenor) is one of the most popular of the Mexican/Spanish derived folk tunes which I treat with a classical texture. *He's Gone Away* (soprano) has a special poignancy to it. *I Heard the Preaching* (ensemble), another "up" spiritual, is combined with the opening *Great Day* for the grand finale of the work.

All folk tunes have many different versions and in a number of cases I adapted several variants for these particular settings. Therefore, my source materials were varied. I want to express particular thanks to Oscar Brand, the well-known folk singer, for his help—particularly for *Mañanitas*. I also want to credit Michael Tilson Thomas for suggesting the title, *American Sing*. The work is scored for the traditional symphony orchestra instrumentation.

## American Sing

### Great Day

Great day, the righteous marching  
God's gonna build up Zion's walls

Chariot rode on the mountain top,  
God's gonna build up Zion's walls  
God spoke and the chariot stop!  
God's gonna build up Zion's walls

This is the day of Jubilee.

The Lord has set his people free  
Great day of Jubilee  
Great day into the Promised Land

### Ox-Driving Song

I pop my whip, I bring the blood  
I make the leaders take the mud,  
We grab the wheels and turn them 'round  
One long long pull and we're on hard ground

To my rol, to rol, to my rideo

I crack the whip, I draw the blood  
I force my leaders to the mud,  
Grab a-hold the wheels and lock them 'round,  
With a long pull and we're back on hard ground

Oh the fourteenth day of October-o,  
I hitched my team of order-o,  
To drive the hills of Saludio

When I got there the hills were steep  
'Twould make any tender-hearted person weep

To hear me cuss! And pop! my whip.  
To see my oxen pull and slip

When I get home I'll have revenge,  
I'll land my family among my friends,  
I'll bid adieu to the whip and line,  
And drive no more in the winter time

### Wondrous Love

What wondrous love is this  
Oh! my soul!  
That caused the Lord of bliss,  
To bear the dreadful curse for my soul,

When I was sinking down,  
Beneath God's righteous frown  
Christ laid aside His crown for my soul

And when from death I'm free, I'll sing on,

I'll sing and joyful be  
And thro' eternity I'll sing on

Wondrous love, oh, my soul.

*Continued on page 9*



merican Song  
at Day  
at day, the right  
's gonna build a  
not rode on the  
's gonna build a  
spoke and the  
's gonna build a  
is the day of  
Lord has seen  
at day of Jubile  
at day into the  
Driving Song  
up my whip, I bring  
ake the leader  
grab the wheel  
long long pull  
und  
my rol, to rol, to  
ack the whip, I br  
rce my leader  
to hold the whe  
und,  
th a long pull  
und  
the fourteen  
atched my team  
drive the hills of  
en I got there  
ould make any  
ep  
hear me cuss! And  
see my own pul  
en I get home I  
land my family  
bid adieu to the  
d drive no more  
ondrous Love  
nat wondrous be  
I my soul  
at caused the  
bear the dread  
en I was sinkin  
neath God's rig  
rist laid aside  
d when from de  
sing and joy  
d thro' etern  
ondrous love, oh

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soft drinks of the  
1984 Olympics





### **Mañanitas (de Jalisco)**

El día en que tu naciste,  
Nacieron todas las flores;  
El día en que tu naciste,  
Cantaron los Ruiseñores.

Ya viene amaneciendo  
Ya la luz del día nos dio  
Ya despierta amiga mía  
Mira que ya amaneció.

Estas son las mañanitas  
Que cantaba el Rey David,  
A las muchachas bonitas  
Se las cantamos aquí,

Despierta mi bien despierta,  
Mirá que ya amaneció  
Ya los parjaritos cantan  
La luna ya se metió

Si el sereno de la esquina  
Me quisiera hacer favor  
De apagar su linternita  
Mientras que pasa mi amor

The day my dear one came to us,  
All the flowers were a-borning;  
The day my dear one came to us,  
Nightingales sang out "good morning."

The sun is slowly rising  
As it casts us in its light  
Arise little friend, arise  
See the sun make the day shine bright.

Let us sing the songs of David  
With which he used to greet the day,  
And to all the pretty maidens,  
He sang in this way.

Awake my love, awake now,  
Awake now and greet the dawn,  
For the little birds are singing  
And the moon has long gone

If the watchman of the ev'ning  
Would realize that I am shy  
He would dim down his little lanterns  
When my love passes by

### **He's Gone Away**

He's gone away for to stay a little while  
But he's coming back if he goes ten  
thousand miles

Oh, who will tie my shoes?  
And who will glove my hands?  
And who will kiss my ruby lips  
'Til he comes back!

Oh, he's gone far away  
He's gone away for to stay a little while  
But he's comin' back if he goes ten  
thousand miles

Look away over Yandro  
On Yandro's high hill  
He's gone away for to stay a little while  
But he's comin' back if he goes ten  
thousand miles

### **I Heard the Preaching**

I heard the preaching of the preacher  
Preaching the word of God

How long did it rain? Can anyone tell?  
For forty days and nights it fell

How long was Jonah in the belly of the  
whale?  
For three whole days and nights he sailed

Great day a-comin'  
Bound for the Promised Land

### **Symphony No. 3, Fourth Movement**

Aaron Copland (b. 1900)

The Americanization of Brooklyn-born Aaron Copland was one of the nicest things to happen to American music. The "naturalizing" process was not all that inevitable, for Copland, like most musically gifted young men of his day, gravitated quite naturally to the European cradle of Western art for serious training, becoming the first of a long and important line of Americans to study with the French composer-maker, Nadia Boulanger, who, herself a pupil of Gabriel Fauré, became the teacher of such other American musicians as Elliott Carter, Roy Harris, Douglas Moore, Walter Piston and Virgil Thomson. Upon returning to the U.S. after his years in Paris, Copland's first attack of musical patriotism resulted in an experimentation with jazz climaxing in a Piano Concerto in 1926. Having eased his conscience but finding the American jazz idiom too limited, Copland turned to the astringent neo-classic style with which he had been indoctrinated in Paris, and produced such advanced works as the *Symphonic Ode* (1929) and the *Piano Variations* (1930).

Dissatisfied with the relations of the music-loving public and the living composer, which he felt had grown increasingly distant, he became determined to communicate to a larger audience, to "see if I couldn't say what I had to say in the simplest possible terms." The results of his effort were nothing short of remarkable, and in almost no time at all, Copland had developed a style which, in its incorporation of various folk materials, was as American as plains and mountains and prairies, cowboys and mountain folk, yet, in its informed skill, was compositionally sophisticated and artistically tasteful. In short, a minor miracle. That much of the miracle was ballet-oriented, beginning with *Billy the Kid* in 1938, and going on to *Rodeo* in 1942, and *Appalachian Spring* in 1943, is in keeping with the 20th century's dance music preoccupation that started with Stravinsky's triumvirate of balletic masterpieces, *The Firebird* (1910), *Petroushka* (1911) and *The Rite of Spring* (1913).

Of Copland's non-theatrical works written during the same general period as the ballet scores, two, *Fanfare for the Common Man*, and *Lincoln Portrait*, are overtly American; the third, the Symphony No. 3, is not consciously a piece of Americana, according to the composer. About this matter, Copland said: "One aspect of the symphony ought to be pointed out: it contains no folk or popular material. During

the late twenties it was customary to pigeon-hole me as a composer of symphonic jazz, with emphasis on the jazz. More recently I have been catalogued as a folklorist and purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious." All of which only goes to prove how extraordinarily well Copland absorbed America's folk music into the fiber of his musical consciousness and also into his thoroughly sophisticated compositional machinery, so that even his original, nonderivative music emerges as remarkably colloquial.

No piece demonstrates this more than the Third Symphony, which was commissioned by the Koussevitzky Music Foundation in memory of Natalie Koussevitzky, composed between 1944 and 1946, and premiered by the Boston Symphony under Koussevitzky in October 1946. For the work, even without a Shaker hymn tune quoted, emerges with rock-solid *Appalachian Spring* strength; and with nary a cowboy song loping along, still packs a *Billy the Kid* wallop.

The Symphony's fourth movement, which we hear tonight, grows directly out of the hushed atmosphere of the third movement's ending. The following description of the Third Symphony's *finale* is extracted from the composer's own comments.

"The opening fanfare is based on *Fanfare for the Common Man* which I composed in 1942, at the invitation of Eugene Goossens for a series of wartime fanfares introduced under his direction by the Cincinnati Symphony. In the present version it is first played *pianissimo* by flutes and clarinets, and then suddenly given out by brass and percussion. The fanfare serves as an introduction to the main body of the movement which follows. The components of the usual form are there: a first theme in animated 16th-note motion; a second theme—broader and more song-like in character; a full-blown development and a refashioned return to the earlier material of the movement, leading to a peroration. One curious feature of the symphony consists in the fact that the second theme is to be found embedded in the development section instead of being in its customary place. The development as such concerns itself with the fanfare and first theme fragments. A shrill *tutti* chord, with flutter-tongued brass and piccolos, brings the development to a close. What follows is not a recapitulation in the ordinary sense. Instead a delicate interweaving of the first theme in the higher solo woodwinds is combined with a quiet version of the fanfare in the two bassoons. Combined with this, the opening theme of the first movement of the symphony is quoted, first in the violins and later in the solo trombone. Near the end a full-voice chanting of the song-like theme is heard in horns and trombones. The symphony concludes on a massive restatement of the opening phrase with which the entire work began."



**Symphony No. 9 in D minor, Op. 125,  
Fourth Movement**

Ludwig van Beethoven (1770-1827)

No single work exemplifies the unique Beethoven musico-moralistic legacy better than the Ninth Symphony. The theme of triumph through struggle, already pronounced mightily in the Third and Fifth Symphonies, the *Leonore Overture No. 3*, the *Egmont Overture* and *Fidelio*, attains epic proportions here. Cosmic forces are at work throughout the Symphony, and particularly in the first movement, a section whose expansiveness and fierce strength are, remarkably, contained within a Classical structure.

He had long wanted to set to music Schiller's poem, *Ode to Joy*, and the stroke of genius which finally determined its appropriateness within the exclusively instrumental domain of a symphony could have occurred only to the early 19th century's supreme individualist.

Once having definitely decided that in the end (of the Symphony) was the word and the word was Schiller's, there remained the problem of when and how to introduce the voices. Beethoven's solution is urgently dramatic, and it is innovative, for the recalling of themes from the first three movements before the initiation of the vocal parts defined for later 19th century composers a new procedure they were to exploit fully, namely, the cyclical use of materials.

The entire *finale* process is indeed remarkable. The frantic outburst that shatters the celestial mode of the *Adagio* is interrupted by a recitative for cellos and basses with whose motif the baritone eventually enters. The thematic remembrances are fleeting but telling; the recurring recitative banishes each emphatically. After the *Adagio* vision, a hint of the choral theme is given by the winds; finally this well-loved *Joy* theme, which years before he had rehearsed in *Choral Fantasia* and the *King Stephen Overture*, is presented in its proud entirety, first in unison low strings, then gaining full substance with harmonies and instruments accumulating. But, as if reluctant to introduce the human voice into a symphonic work, Beethoven repeats the outburst material before the baritone enters at last. Admonishing the orchestra's agitation, he proclaims—in Beethoven's words, not Schiller's—"Oh friends, no more these sounds continue! Let us raise a song of sympathy, of gladness. Oh joy, let us praise thee!"

The choral, solo vocal and orchestral material that follows is in turn fervent, exultant, heaven-storming, contemplative, and strange, the latter when the *Joy* theme marches crazily to, among other instruments, triangle, cymbals and bass drum. After he has extracted the ultimate demonic power from the human voices, Beethoven ends the epical composition instrumentally, allowing a symphonic work's conventional spokesmen the final 'word.'

HB-10

**SYMPHONY NO. 9 — CHORAL FINALE**

(from Schiller's "Ode to Joy," except for the first three lines which are by Beethoven)

**Bass Solo**

O Freunde — nicht diese Töne —  
Anstimmen und freudenvollere!

O friends, no more these sounds continue—  
O Joy! Let us praise thee!

**Bass Solo and Chorus**

Freude!  
Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Joy!  
Praise to Joy, the god-descended  
Daughter of Elysium,  
Ray of mirth and rapture blended,  
Goddess, to thy shrine we come.  
By thy magic is united  
What stern Custom parted wide,  
All mankind are brothers plighted  
Where thy gentle wings abide.

**Solo Quartet and Chorus**

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wers nie gekonnt, der stehle  
Weinend sich aus diesem Bund.  
Freude trinken alle Wesen  
An den Brüsten der Natur.  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
Einen Freund, geprüft im Tod,  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Ye to whom the boon is measur'd  
Friend to be of faithful friend,  
Who a wife has won and treasur'd  
To our strain your voices lend.  
Yea, if any hold in keeping  
Only one heart all his own.  
Let him join us, or else weeping,  
Steal from out our midst unknown.  
Draughts of joy, from cup o'erflowing  
Bounteous Nature freely gives.  
Grace to just and unjust showing,  
Blessing everything that lives.  
Wine she gave to us and kisses,  
Loyal friend on life's steep road,  
E'en the worm can feel life's blisses,  
And the Seraph dwells with God.

**Tenor Solo and Men's Chorus**

Froh, wie seine Sonnen fliegen  
Durch des Himmels pracht'gen Plan,  
Wandelt, Brüder, eure Bahn,  
Freudig wie ein Held zum Siegen.

Glad as suns His will sent flying  
Through the vast abyss of space,  
Brothers run your joyous race,  
Hero like to conquest flying.

**Chorus**

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
Was die Mode streng geteilt,  
Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

Praise to Joy, the god-descended  
Daughter of Elysium,  
Ray of mirth and rapture blended,  
Goddess, to thy shrine we come.  
By thy magic is united  
What stern Custom parted wide,  
All mankind are brothers plighted  
Where thy gentle wings abide.

**Chorus**

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder — überm Sternenzelt  
Muss ein lieber Vater wohnen  
Ihr stürzt neider, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn überm Sternenzelt!  
Über Sternen muss er wohnen!

O ye millions, I embrace ye!  
Here's a joyful kiss for all!  
Brothers — o'er yon starry span  
Sure there dwells a loving father.  
O ye millions, kneel before him.  
World, dost feel thy Maker near?  
Seek him o'er yon starry sphere,  
O'er the stars enthroned adore him!

**Soloists and Chorus**

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Freude, schöner Götterfunken,  
Tochter aus Elysium . . .  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Ihr stürzt neider, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn überm Sternenzelt!  
Muss ein lieber Vater wohnen.

O ye millions, I embrace ye!  
Here's a joyful kiss for all!  
Praise to Joy, the god-descended  
Daughter of Elysium . . .  
Ray of mirth and rapture blended,  
Goddess, to thy shrine we come.  
O ye millions, kneel before him.  
World, dost feel thy Maker near?  
Seek him o'er yon starry sphere,  
Sure there dwells a loving father.

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**MICHAEL TILSON THOMAS**, currently in his third year as a principal guest conductor of the Los Angeles Philharmonic, is a conductor of international stature whose roots are right here in his native Los Angeles. With a heritage rich in artistic achievement—grandparents who gained fame in New York theatrical circles, a father who wrote, directed and produced films and a mother who headed research for Columbia Pictures—it was, perhaps, inevitable that he would be drawn to the arts.

He began formal piano studies at age 10, although he had been playing the instrument by ear since the age of five. In 1962 he entered the University of Southern California as a music major and during his sophomore year at the University was appointed conductor of the Young Musicians Foundation Debut Orchestra of Los Angeles, a post he was to hold for four years. The year of his graduation (1968) proved important in more ways than one: he took the Master of Music degree with honors, won the Koussevitzky prize at Tanglewood, and in a series of Symphonies for Youth concerts conducted the Los Angeles Philharmonic for the first time. The close association he has maintained with the Orchestra since then culminated with his appointment in 1981 as a principal guest conductor. In 1982 he also joined the roster of the Los Angeles Philharmonic Institute, and in 1983 and 1984 he held the post of artistic director of that widely acclaimed summer training program for young conductors and instrumentalists that is based at the Bowl.

Mr. Thomas was appointed assistant conductor of the Boston Symphony in 1969 and, after only one month in the post, won national renown when he replaced the orchestra's ailing music director, William Steinberg, at a concert in Lincoln Center. As a result of that triumph, he directed the BSO in 30 more concerts that season and was appointed its associate conductor. He remained on the Boston Symphony's roster until 1974, concurrently holding the title of music director of the Buffalo Philharmonic, which he accepted in 1971 and relinquished in 1979.

In Europe, Mr. Thomas maintains a continuing relationship with the Philharmonia and English Chamber Orchestras in London, the Vienna Symphony, the Berlin Philharmonic and the Amsterdam Concertgebouw. In the U.S., in addition to the Los Angeles Philharmonic, he regularly conducts the Boston, Chicago, Pittsburgh and San Francisco Symphonies.

Soprano **BENITA VALENTE** is making her Los Angeles Philharmonic and Hollywood Bowl debuts at this gala "Prelude to the Olympics" concert. A distinctive artist in the fields of Lieder, oratorio and opera, the American soprano studied with the renowned artists/teachers Lotte Lehmann, Margaret Harshaw and Martial Singher. After winning the Metropolitan Opera auditions in 1960, she became soprano-in-residence at the Marlboro Festival (Vermont), where her performances and recordings with Rudolf Serkin won wide acclaim.



Miss Valente made her Metropolitan Opera debut in 1973 as Pamina in *Die Zauberflöte*, and has since been heard with the company as Nanetta in *Falstaff*, Gilda in *Rigoletto*, Susanna in *Le Nozze di Figaro*, Ilia in *Idomeneo* and, most recently, Almirena in Handel's *Rinaldo*. The role of Pamina also served as the vehicle for her European debut at the Freiburg Opera, and she has since sung the part in over forty productions worldwide.

The California-born soprano has also starred with the opera companies of Boston, Washington, Philadelphia, Pittsburgh, Santa Fe, Cincinnati, Detroit, Houston, Ottawa and Montreal. As an orchestral soloist she has appeared with the New York Philharmonic, Boston, Chicago, Montreal and Toronto Symphonies and the Cleveland and Philadelphia Orchestras, among others, and she is a frequent guest at the Tanglewood, Ravinia and Mostly Mozart (New York) Festivals.

During the 1983/84 season, Miss Valente made her debut with the Montreal Opera singing the role of the Countess in *Le Nozze di Figaro* for the first time in her career. The season also included engagements with the Toronto and Chicago Symphonies and the St. Paul Chamber Orchestras and recitals in Dallas, Pittsburgh, St. Louis, Philadelphia and New York.

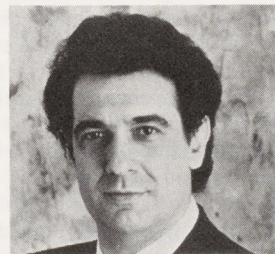
The distinguished American mezzo-soprano **FLORENCE QUIVAR** has won enthusiastic praise for her many performances with the Los Angeles Philharmonic at Hollywood Bowl, in the Music Center and on tour. She appears regularly throughout the world with leading orchestras and opera companies and at major music festivals. Last season alone she fulfilled varied engagements in Berlin, Milan, Granada, Venice, Hamburg, New York, San Francisco, Los Angeles, Cleveland, London, San Juan and Tel Aviv. Her recent operatic engagements have included the

role of Orfeo in *Orfeo ed Euridice* at the Berlin Staatsoper and La Fenice, Venice. At the Metropolitan Opera she has appeared in productions of *Oedipus Rex*, *L'Italiana in Algeri* and *Le Prophète*.



Miss Quivar made a stunning London debut in November 1982 with the London Philharmonic, and an equally notable La Scala debut in January 1983 in Mahler's choral/orchestral work, *Das klagende Lied*. She won high praise for her performances with the Los Angeles Philharmonic in February 1983 as soloist in Karol Szymanowski's *Stabat Mater* and Mahler's Second Symphony, and this past March in Mahler's *Das Lied von der Erde*. This summer Miss Quivar is participating in three events at the Hollywood Bowl: two Olympic Arts Festival programs with the Los Angeles Philharmonic—Handel's *Messiah*, and the gala *Prelude to the Olympics* concert—and in a performance of Mahler's Third Symphony with Zubin Mehta and the Israel Philharmonic. She will return to Los Angeles in December for performances of Mahler's *Rückert Lieder* with the Philharmonic at the Music Center.

A native of Philadelphia, Miss Quivar is a graduate of the Philadelphia Academy of Music and was a member of the Juilliard Opera Theatre. She has been the recipient of numerous awards, including the National Opera Institute Award, the Baltimore Lyric Opera Competition and the Marian Anderson Vocal Competition.



Tenor **PLACIDO DOMINGO**, one of the most distinguished stars on today's operatic stages, made his Los Angeles Philharmonic debut at a special benefit concert in the Los Angeles Music Center in November 1980. He returned to the Music Center earlier this month to star in the Royal Opera's production of *Turandot*, which was one of three operas brought to Los Angeles by the renowned British company as part of the Olympic Arts Festival. His performance tonight marks his debut at the Hollywood Bowl.

Born in Madrid to parents who were zarzuela performers, Mr. Domingo moved to Mexico at the age of eight. After studying



both voice and piano at the Mexico City Conservatory, he made his operatic debut in Monterrey as Alfredo in *La Traviata*, and then spent two-and-one-half years with the Israel National Opera, singing 280 performances of 12 roles. In 1966 he created the title role in the U.S. premiere of Ginastera's *Don Rodrigo* at the New York City Opera. His Metropolitan Opera debut occurred in 1968 as Maurizio in *Adriana Lecouvreur*. He has since sung at that house in more than 150 performances of 27 roles over 16 consecutive seasons. He has been seen in "Live from the Met" telecasts as Alfredo in *La Traviata*, Des Grieux in *Manon Lescaut*, Rodolfo in *Luisa Miller*, Canio in *I Pagliacci*, Turiddu in *Cavalleria Rusticana*, the Duke in *Rigoletto*, the title role of *Otello* and in a joint concert with baritone Sherrill Milnes. This season he was seen in the Met's telecasts of *Les Troyens*, *Don Carlo* and the Centenary Gala.

In addition to the Metropolitan Opera programs, his television appearances include *Samson et Dalila* with the San Francisco Opera, *Les Contes d'Hoffmann* from the Salzburg Festival, a two-part master class series on PBS, numerous opera telecasts filmed in Europe, a documentary on the life of Mario Lanza and his own specials, "Domingo in Seville" and "Burnett Discovers Domingo" with Carol Burnett.

On film, Mr. Domingo can be seen as Alfredo in Franco Zeffirelli's *La Traviata* and as Don Jose in *Carmen*.

Mr. Domingo regularly appears in the world's major opera houses, including La Scala, the Vienna State Opera, the Paris Opera, the Hamburg State Opera, Barcelona's Teatro Liceo and London's Royal Opera. Also a prolific recording artist, Mr. Domingo has recorded more than 50 complete opera albums as well as solo and duet recordings.

In the past decade, Mr. Domingo has also been pursuing a conducting career. He made his U.S. podium debut during the 1973-74 season directing the New York City Opera's staging of *La Traviata*. He has since conducted operatic productions at the Teatro Liceo in Barcelona, the San Francisco Opera, the Vienna State Opera, Covent Garden and in Munich.

Plácido Domingo's autobiography, *My First Forty Years*, has been published by Alfred A. Knopf.



Bass-baritone **PAUL PLISHKA** has been a leading artist of the Metropolitan Opera  
HB-12

since 1967 and also appears regularly with such major North American opera companies as those of San Francisco, Philadelphia, Houston, Pittsburgh, San Diego, New Orleans, Chicago, Toronto, Ottawa and Vancouver, as well as the Opera Orchestra of New York. European audiences have witnessed his artistry at La Scala, Covent Garden, the Hamburg Staatsoper, Paris Opera, Munich Staatsoper, in Berlin and Zurich, as well as at the Salzburg Easter Festival and the Spoleto Festival of Two Worlds.

As orchestral soloist, Mr. Plishka has enjoyed tremendous success in performances with the orchestras of Los Angeles, New York, Chicago, Boston, Philadelphia, Cincinnati, San Francisco, Washington, D.C. and Toronto.

Paul Plishka was born and raised in Old Forge, Pennsylvania and attended Montclair State College in New Jersey. When he was twenty-three, he won first place in the Baltimore Opera Auditions and soon after he joined the National Company of the Metropolitan Opera. When the Metropolitan dissolved the National Company, they invited him to join the parent company and in 1967 he made his official debut in *La Gioconda*. Since that time he has performed over 40 leading roles at the Metropolitan.

Mr. Plishka made his Los Angeles Philharmonic debut during the 1970-71 season, performing with the Orchestra in Carnegie Hall and at Rutgers University, during a Philharmonic tour of the Eastern United States. He has since performed many times with the Orchestra both at the Music Center and Hollywood Bowl.

#### THE LOS ANGELES MASTER CHORALE,

founded by Roger Wagner and the Los Angeles Junior Chamber of Commerce, became a resident company of the Music Center in 1964. Since its first concert at the Dorothy Chandler Pavilion in 1965, the ensemble has continued to present an annual concert series at the Music Center, giving Los Angeles an unique reputation as the only city in the country which supports its own professional resident chorus in a regular series of choral programs. The 120-voice Chorale occupies a position as one of the foremost choral groups in the United States and includes in its select membership the finest vocal talent in the Southland.

The Los Angeles Master Chorale has worked closely with the Los Angeles Philharmonic through the years, appearing with the Orchestra at the Music Center, Hollywood Bowl and on recordings.

The internationally recognized architect **FRANK O. GEHRY, FAIA**, is a principal in the firm of Frank O. Gehry and Associates, Inc. which he established in 1962. The firm has won many awards for its work, which has been featured extensively in art and architectural and other major publications. Mr. Gehry's drawings, models and

furniture have been exhibited in museums throughout the U.S. and Europe. Since 1971 the firm has been responsible for improvements affecting many aspects of the Hollywood Bowl, including permanent acoustical modifications in 1980.

A graduate of the University of Southern California and Harvard University, Mr. Gehry lectures extensively in the U.S. and abroad. His many awards and honors include the Eliot Noyes Chair at Harvard University (1984), the Arnold W. Brunner Memorial Prize in Architecture from the American Academy and Institute of Arts and Letters (1983), the Charlotte Davenport Professorship in Architecture at Yale University (1982), the William Bishop Chair at Yale University School of Architecture (1979). In 1974, Mr. Gehry was elected to the College of Fellows of the American Institute of Architects.

The versatile visual music artist **RONALD L. HAYS** uses a variety of techniques in his creativity, including computer, laser, video and film. His work with visual music has received support from the Rockefeller and Ford Foundations, the National Endowment for the Arts, and the Massachusetts Institute of Technology.

Mr. Hays, who calls his work MUSIC-IMAGE, has created, in association with Electronic Data Systems, Inc. and INOVISION, one of the first video music albums. Mr. Hays has also created visual music for conductors Leonard Bernstein and Zubin Mehta, and the The Bay City Rollers, MGM Studios, Robert Stigwood, Alice Cooper and Allan Carr Films. He also releases his work in planetarium domes and large-scale multi-media concerts.

His work in helping to create the famous *Star Wars* concerts at the Hollywood Bowl (1977) and Montreal's Olympic Stadium—integrating video imagery with fireworks, special lighting effects and lasers—established his role as a leader and pioneer in the field of visual music multi-media spectacles.

Los Angeles born artist **PETER ALEXANDER** received his training at the University of Pennsylvania, London's Architectural Association, the University of California Berkeley, the University of Southern California and the University of California, Los Angeles. Since his graduation from UCLA in 1968, the prolific artist has had his work exhibited in galleries across the country, from New York to Southern California. His work is also contained in many public and corporate collections throughout the United States.

Mr. Alexander has been the recipient of a grant from the National Endowment for the Arts and has served as artist-in-residence at the California Institute of Technology, among other important institutions.



## THE LOS ANGELES PHILHARMONIC

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr., art patron, bibliophile and amateur musician, who during the Orchestra's first fifteen years gave \$3 million for its support. Mr. Clark brought Walter Henry Rothwell, then conductor of the St. Paul Symphony Orchestra, to lead the fledgling Philharmonic. Ninety-four musicians met for their first rehearsal Monday morning, October 13, 1919. Eleven days later, the Philharmonic played its first concert before a capacity audience of 2400 who were hearing the largest orchestra that had ever appeared in Los Angeles.

During the ensuing 65 years, the Philharmonic, headed by such renowned conductors as Otto Klemperer and Eduard van Beinum, more recently by Zubin Mehta and Carlo Maria Giulini, has risen to a position as one of the great orchestras of the world. In the near future, the Philharmonic will welcome a new music director, the distinguished American musician, André Previn.

As Los Angeles' major musical institution, the Philharmonic is the city's cultural representative throughout the U.S., Europe and Asia by way of annual tours, recordings and radio and television broadcasts. At home the Orchestra continues to expand its horizons. In addition to performing a 25-week winter subscription symphony season at the Los Angeles Music Center and an 11-week season at its summer home, the Hollywood Bowl, the Philharmonic presents a wide range of other musical events at both venues and in various Southern California communities, including contemporary music presented by the Philharmonic New Music Group; chamber music, solo recitals and concerts by visiting ensembles; programs designed especially for young people; special concerts, such as a recent Philharmonic series conducted by Pierre Boulez. The Philharmonic is also particularly active in the music education field, especially through its Orchestral Training Program and the summer Institute for young conductors and instrumentalists.

The Philharmonic tours extensively throughout the world:

**U.S. Tours**—Since 1979, the Philharmonic has made six tours under the sponsorship of American Telephone and Telegraph's Bell Systems American Orchestras on Tour program; special funding for a portion of their 1983 fall tour was provided by Getty Oil Company. The Orchestra's next American tour, with principal guest conductors Simon Rattle and Michael Tilson Thomas, scheduled for January/February 1985, will be underwritten by American Isuzu Motors Inc.

**European Tours**—The Philharmonic has regularly performed in the major musical centers of Europe for the past two decades, under both Zubin Mehta and Carlo Maria Giulini. The Orchestra's tour in May 1983 was partially funded by Mattel, Inc. and Diners Club of Germany.

**Orient Tours**—The Philharmonic traveled for the first time to the Orient in 1956 with Alfred Wallenstein, and since then has toured the Orient twice with Mr. Mehta and once with Mr. Giulini. The latter tour, in May 1982, had major funding from First Interstate Bank of California.

Since 1978, the Los Angeles Philharmonic has increased its discography with more than a dozen recordings on the Deutsche Grammophon label under Carlo Maria Giulini and two albums under the direction of Leonard Bernstein. With Michael Tilson Thomas, the Philharmonic has recorded for CBS Masterworks, and has recently made its first album for EMI/Angel Records, under Simon Rattle. Plans are now being made for an extensive series of recordings with André Previn. A large number of recordings were also made for London Records, most of them conducted by Zubin Mehta.

For the past five seasons, all of the Orchestra's subscription concerts have been broadcast on the more than 200 member stations of the American Public Radio system, with substantial funding from Atlantic Richfield (ARCO). Two series totalling eight television programs entitled "The Giulini Concerts" were seen nationwide on the PBS Network, as well as in Europe and Asia. These were co-produced by the Los Angeles Philharmonic and Polytel Music Productions of Hamburg, Germany and were underwritten by Getty Oil Company.

## HOLLYWOOD BOWL

### Summer Home of the Los Angeles Philharmonic

For more than 60 years the Hollywood Bowl has been the unique summer home of the Los Angeles Philharmonic. It is one of the largest natural amphitheatres in the world, seating more than 17,000; a place of glamour, romance, fun—and great music. Because of Southern California's magnificent climate, only a few concerts have been postponed due to rain in more than half a century. Each day during the Bowl's summer season, thousands of people visit, some to hear music, others just to stroll around the grounds and marvel. For the Bowl is essentially a park. Contained within its 116-acre grounds are more than 2000 trees, hundreds of shrubs, numerous shady picnic spots, fountains, several performing areas, and an enormous statue of Euterpe, the Muse of Music, greeting visitors at the entrance.

The roster of those who have appeared on the Bowl stage staggers the imagination. Presidents Dwight Eisenhower and Franklin Roosevelt; popular celebrities like the Beatles, Hopalong Cassidy, Bob Hope, Charles Lindbergh, Jeanette MacDonald, Ravi Shankar, Frank Sinatra and Barbra Streisand. Such great artists as Kirsten Flagstad, Margot Fonteyn, Jascha Heifetz, Birgit Nilsson, Rudolf Nureyev, David Oistrakh, Gregor Piatigorsky, Lily Pons, Beverly Sills, Isaac Stern and Joan Sutherland. Bowl conductors have included Ernest Ansermet, Sir John Barbirolli, Daniel Barenboim, Sir Thomas Beecham, Leonard Bernstein, Albert Coates, Carlo Maria Giulini, Herbert von Karajan, Otto Klemperer, Josef Krips, Erich Leinsdorf, James Levine, Lorin Maazel, Zubin Mehta, Pierre Monteux, Eugene Ormandy, Simon Rattle, Fritz Reiner, Artur Rodzinski, Georg Solti, Leopold Stokowski, Igor Stravinsky, George Szell, Michael Tilson Thomas and Bruno Walter.

The remarkable diversity of its attractions has made the Hollywood Bowl a household word around the globe. Countless motion pictures and television shows have been filmed there. During the mid-fifties the Bolshoi Ballet appeared on its stage as part of the historic Russian cultural exchanges. The annual Easter Sunrise Service, featuring a "living cross" formed by a children's chorus, regularly attracts capacity audiences from all the Western United States. Dozens of recordings have been produced there.

Since its beginnings, the Bowl has enjoyed many spectacular successes, and also some threatening crises. Having triumphed over all of the latter, the Hollywood Bowl is now healthier than ever. This is in large part due to the efforts of Ernest Fleischmann, former general manager of the London Symphony Orchestra, who in 1969 became general director of the Bowl and executive director of the Los Angeles Philharmonic. Since that time, audiences have grown dramatically and the number and variety of concerts has been increased. A new sound system has been installed, the Patio Restaurant has been improved and updated, a Hollywood Bowl Museum has been founded, the Children's Open House has been established and more parking spaces—as well as a successful county-wide Park-and-Ride program—have been added.

Many programming innovations have been inaugurated by Mr. Fleischmann, such as the various theme-program Spectaculars with fireworks, and the now-famous Marathon Concerts. In 1982, he was responsible, along with Leonard Bernstein, for the creation of the Los Angeles Philharmonic Institute for young instrumentalists and conductors, which is already widely admired throughout the country.

Attendance figures over the past decade have reflected the Bowl's attractive, appealing, innovative programming within seasons which now include, in addition to the Philharmonic's more than 40 concerts, a Jazz at the Bowl Series, a Virtuoso Series, and a series by the remarkable Los Angeles Philharmonic Institute Orchestra: in 1973, attendance was 272,114, and in 1983 it soared to over 675,000.



# NEXT WEEK AT HOLLYWOOD BOWL



Zubin Mehta



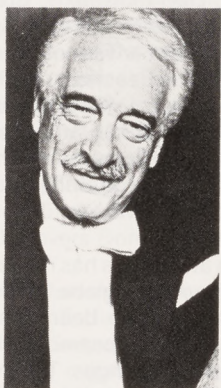
Florence Quivar



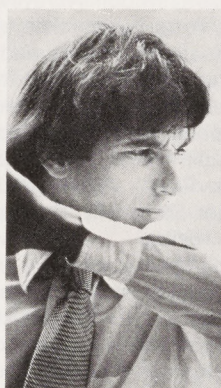
Shlomo Mintz



Alicia de Larrocha



Victor Borge



Michael Tilson Thomas



Ilana Vered

After the Olympic Arts Festival Week at the Hollywood Bowl has run its exciting course, it will be back to the brilliant business of the Bowl's subscription season. And heading next week's line-up is one of Los Angeles' very favorite conductors, ZUBIN MEHTA, who will be on the Bowl podium on two consecutive evenings leading the ISRAEL PHILHARMONIC in two irresistible programs. On the Bowl's regular Tuesday series (July 31), Mr. Mehta will conduct the Israeli ensemble in the dramatic and inspiring Symphony No. 3 by Mahler, a work the conductor has long been associated with—and which he recorded with the Los Angeles Philharmonic during his tenure as its music director. Joining in the Tuesday performance will be the superb mezzo-soprano FLORENCE QUIVAR, WOMEN OF THE LOS ANGELES MASTER CHORALE and the CALIFORNIA BOYS CHORAL.

The following night, Mehta and the Israel Philharmonic, performing on the Bowl's Virtuoso Series, will play Dvořák's Symphony No. 7, Tchaikovsky's Fantasy, *Francesca da Rimini*, and Bruch's well-loved Violin Concerto No. 1, with the dazzling young violinist SHLOMO MINTZ as soloist.

On Thursday (August 2), the LOS ANGELES PHILHARMONIC returns to the

Bowl stage, to be joined by the remarkable LOS ANGELES PHILHARMONIC INSTITUTE ORCHESTRA, for a performance of Mahler's mighty Symphony No. 5, conducted by MICHAEL TILSON THOMAS. Soloist for the evening is the legendary pianist ALICIA DE LARROCHA, who will play Mozart's delightful *Concerto in C, K. 467*.

For a mad and delectable change of pace, the Bowl stage will be appropriated by the wildly antic VICTOR BORGE on Friday and Saturday evenings. "No one in the world," said the *Los Angeles Times*, "has made a better match between comedy and music," and Bowl audiences will be able to test the truth of that statement as Borge conducts the Philharmonic, plays the piano, and tickles the funny bone in his inimitable manner.

ILANA VERED will add pianistic brilliance to the final concert of the Philharmonic Institute Orchestra's season on Sunday (August 5, 7:30). Michael Tilson Thomas and conducting fellows GISELE BUKA BEN-DOR and LEIF BJALAND will share the podium for a dynamic program of Tchaikovsky (*Romeo and Juliet* Overture-Fantasy), Rachmaninov (*Rhapsody on a Theme of Paganini*) and Stravinsky (*The Rite of Spring*). In all, a fascinating week at the Hollywood Bowl.

The Los Angeles Philharmonic Association sponsors the Los Angeles Philharmonic Orchestra. It does this through the generosity of its volunteer Board of Directors and all those who contribute to The Music Center Unified Fund of the Performing Arts Council. The Association's volunteer Affiliate Committees provide substantial support for its activities. The Los Angeles Philharmonic's concerts are also made possible, in part, through the sponsorship of the National Endowment for the Arts, the California Arts Council, the Los Angeles County Board of Supervisors, the Los Angeles County Music and Performing Arts Commission and the Cultural Affairs Department of the City of Los Angeles.

## A New Friend You Should Know About . . .

The Los Angeles Philharmonic is pleased to acknowledge the support of American Isuzu Motors Inc. As the sponsor of the Philharmonic's 1985 U.S. Tour, Isuzu is helping us sustain the growth necessary to maintain the Philharmonic's position as a leader in its field and in the Los Angeles community.

## Thank You

The Hollywood Bowl wishes to thank Vons Grocery Company for its valuable contribution toward the Bowl's housekeeping efforts in the form of handy and practical trash disposal bags.

## Hollywood Bowl Production Staff

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Master Electrician	ROBERT SOCKOLICH
Master Audio-Visual	FRANK SUPAK
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Assistant Audio-Video	RAYMOND BOW
Assistant Master Carpenter	GEORGE COBLE, JR.
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# HOLLYWOOD BOWL 84

Summer Home of the Los Angeles Philharmonic • Ernest Fleischmann, General Director

★ THE WINNING SEASON ★

## AUGUST CONCERTS

Wednesday, August 1, 8:30

**Virtuoso Series**

**MEHTA CONDUCTS TCHAIKOVSKY,**

**DVORAK; MINTZ PLAYS BRUCH**

Dvorak: Symphony No. 7

Bruch: Violin Concerto No. 1

Tchaikovsky: Francesca da Rimini

**Israel Philharmonic Orchestra**

Zubin Mehta, conductor

Shlomo Mintz, violin

Tickets: \$40.00, 33.00, 20.00, 16.00, 11.00, 8.00, 5.00, 3.00

Thursday, August 2, 8:30

**200 MARVELOUS MUSICIANS;**

**DE LARROCHA PLAYS MOZART**

Mozart: Piano Concerto in C, K. 467

Mahler: Symphony No. 5

**Michael Tilson Thomas, conductor**

**Alicia de Larrocha, piano**

Combined Los Angeles Philharmonic and Institute Orchestras.

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 3/Saturday, August 4, 8:30

**VICTOR BÖRGE—LIVE AT THE BOWL**

Don't miss the fun and the madness as Victor Borge conducts the Philharmonic, plays his inimitable piano and brings his delectable brand of humor to the Bowl.

**Victor Borge, conductor and piano**

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Sunday, August 5, 7:30

**FINAL SUNSET CONCERT WITH "A HUNDRED TERRIFIC YOUNG PLAYERS"**

(Los Angeles Times)

Tchaikovsky: Romeo and Juliet

Rachmarinov: Rhapsody on a Theme of Paganini

Stravinsky: The Rite of Spring

**Michael Tilson Thomas, conductor**

**Ilana Vered, piano**

**Gisele Buka Ben-Dor and Leif Bjaland,**

conducting fellows

**The Los Angeles Philharmonic Institute Orchestra**

Tickets: \$15.00, 11.00, 6.50, 5.50, 4.00, 1.00

Tuesday, August 7, 8:30

**CHOPIN BY AX**

Rossini: Overture, William Tell

Chopin: Piano Concerto No. 2

Tchaikovsky: Symphony No. 4

**Lawrence Foster, conductor**

(Please note change of conductor and program.)

**Emanuel Ax, piano**

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Thursday, August 9, 8:30

**WAGNER!**

A Wagner feast with three superb soloists.

Wagner: Siegfried Idyll

Wagner: The Valkyrie, Act I

**Lawrence Foster, conductor**

(Please note change of conductor.)

**Linda Esther Gray, soprano**

**William Johns, tenor**

**Victor von Halem, bass**

Tickets: \$27.00, 21.50, 12.00, 9.00, 6.50, 5.50, 3.50, 1.00

Friday, August 10/Saturday, August 11, 8:30

**THE GREAT AMERICAN CONCERT—WITH FIREWORKS!**

One of America's favorite pops conductors **Erich Kunzel** directs Pops Hoedown, Scott Joplin rags, American Fantasia, and lots more, plus a tribute to John Philip Sousa with a fantastic fireworks display.

**Erich Kunzel, conductor**

**Rob Roy McGregor, trumpet**

**James Walker, flute, with Free Flight**

Tickets: \$32.00, 26.00, 14.00, 10.50, 8.00, 6.50, 4.50, 2.50

Tuesday, August 14, 8:30

**THE MAGIC FLUTIST:**

**RAMPAL RETURNS!**

Vivaldi: Flute Concerto in F

Mozart: Flute Concerto in D, K. 314

Strauss: An Alpine Symphony

**Sergiu Comissiona, conductor**

(Please note change of conductor.)

**Jean-Pierre Rampal, flute**

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(Herald Examiner)

Weber: Overture, Oberon

Franck: Symphonic Variations for Piano and Orchestra

Mendelssohn: Piano Concerto No. 1

Beethoven: Symphony No. 7

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(Please note change of conductor.)

**Ivo Pogorelich, piano**

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(The Washington Times)

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Haydn: Trumpet Concerto

Hummel: Trumpet Concerto

Respighi: The Pines of Rome

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Beethoven: Violin Concerto

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**Pinchas Zukerman, violin**

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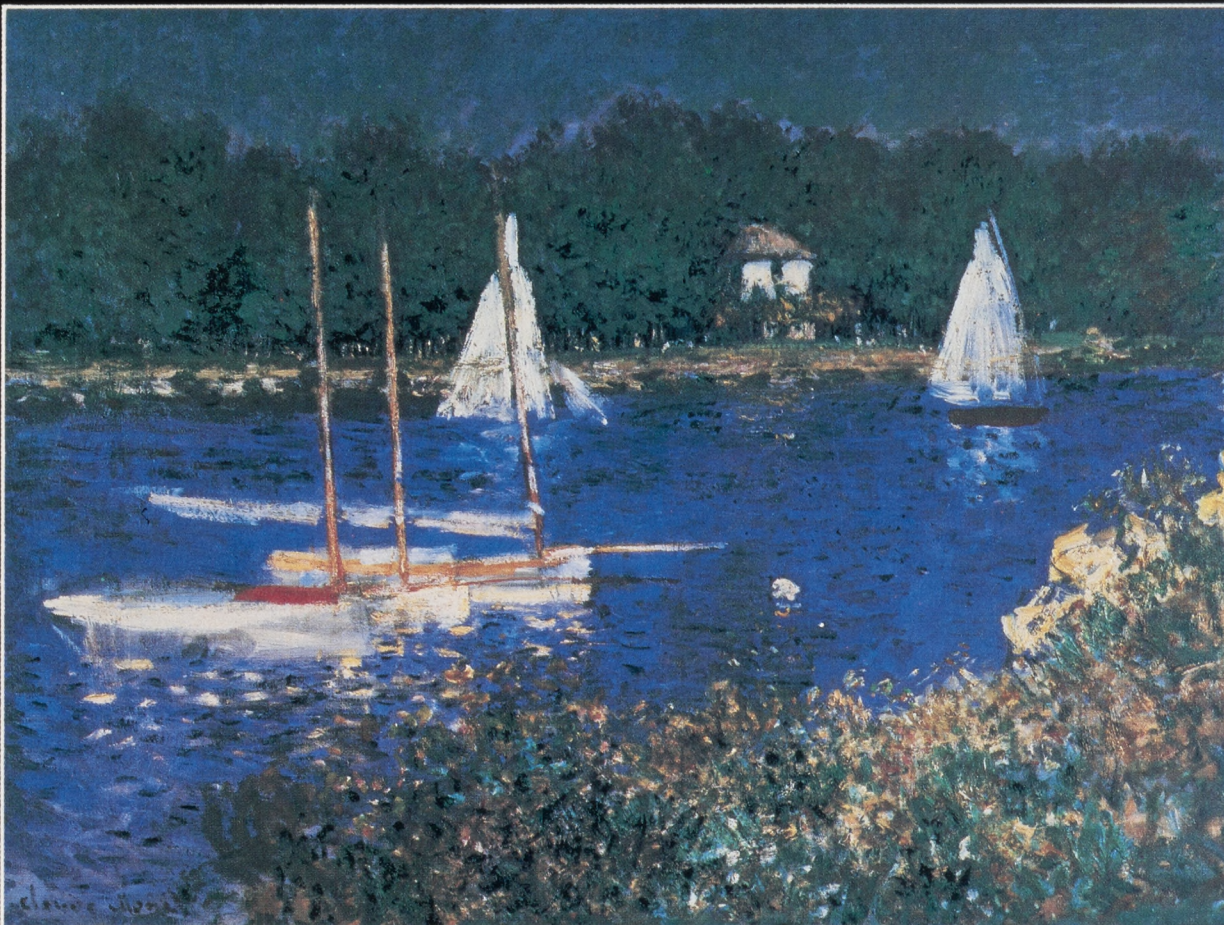
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Claude Monet, *Le Bassin d'Argenteuil*, 1874, Museum of Art, Rhode Island School of Design, Providence, Gift of Mrs. Murray S. Danforth.

# A Day in the Country

## Impressionism and the French Landscape

Los Angeles County Museum of Art  
5905 Wilshire Boulevard  
June 28-September 16, 1984

This exhibition has been organized by the Los Angeles County Museum of Art in collaboration with The Art Institute of Chicago and the Réunion des Musées Nationaux, Paris.

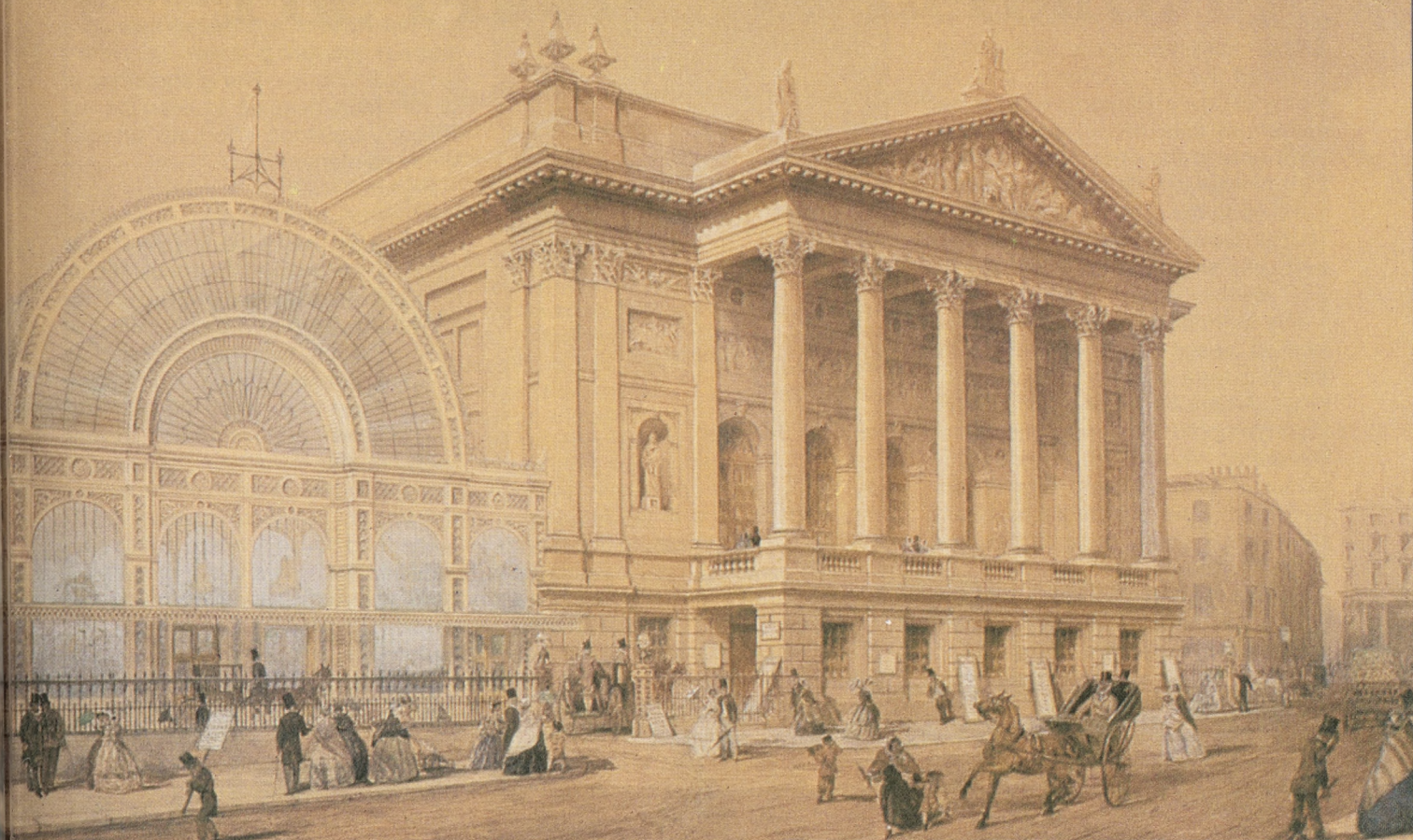
The exhibition and catalog are funded by a grant from the IBM Corporation.

Additional support has been received from the National Endowment for the Arts, the Association Française d'Action Artistique (Ministère des Relations Extérieures), the California Arts Council, and an indemnity from the Federal Council on the Arts and the Humanities.

The exhibition is a part of the Olympic Arts Festival of the 1984 Olympic Games, sponsored by the Los Angeles Olympic Organizing Committee through the support of The Times Mirror Company.

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Watercolor of the Royal Opera House, Covent Garden by E.M. Barry, the architect of the theatre (1857)

# Opera: The Royal Tradition

by Martin Bernheimer

The British have always enjoyed a flair for understatement. They have always—well, almost always—enjoyed playing things down.

Covent Garden is an opera house to some. To many informed operamaniacs, in fact, it is *the* opera house, the aged, stately, distinguished, London home of the celebrated Royal Opera, not to mention its dancing sister, the Royal Ballet. As such Covent Garden ranks high among the world's great and ancient edifices dedicated to the care and feeding of the lyric muse and its immediate relations.

But to other observers, those who cannot tell a hemidemisemiquaver from a horsefly and don't care, Covent Garden is a more prosaic proposition. It

merely connotes the produce-market district that surrounds the opera house. Covent Garden was the original florid haunt of Liza Doolittle, remember? The ever-sensible British have no qualms about juxtaposing cabbages with the lyric muse.

Sir John Tooley, general director of the Royal Opera since 1970, sounded like a restrained and formal Hollywood publicist when in 1982 he commemorated the 250th anniversary of the opening of his house.

"It has had many names," he wrote, "but . . . it has always popularly and affectionately been called Covent Garden. I like to think that these two emotive words, as with Rolls Royce, have about them the ring of excellence, for it

is our aim to provide opera and ballet at their highest possible level and offer the public all that it best the world over."

Even the proud Sir John pointed out, however, that Covent Garden has always been a theatre for all seasons, that it has hosted pantomimes and circuses and ice-skating ventures and social balls along with the inevitable *Carmens*, *Trovatores* and *Swan Lakes*. Let it not be said that Covent Garden is, or ever was for long, the exclusive preserve of the upper crust.

The much-ballyhooed American Bicentennial of 1977 is still a fresh, if not necessarily fond, memory for most of us. It is sobering, especially within the context of an international Olympic cel-



eburation, to think that a Covent Garden existed even before the United States did.

The characteristically anonymous author of the introduction to a recent history of Covent Garden is eager to put matters in their proper perspective. "Not only is the present theatre the third of three very different buildings to stand upon the site," he or she writes, "but its role as an opera house extends over only slightly more than half its 250 year history."

The Metropolitan Opera, it may be recalled, raised its opulent curtain for the first time a mere century ago. When America's leading—or at least most glamorous—operatic benefactor celebrated that 100th birthday this season, in an orgy of conspicuous consumption, little talk could be heard about the insignificance of the time span involved.

What's in a name?

The Bow Street locale of the opera house used to be something akin to holy land. That is, it actually used to be a *convent garden* in the service of a Catholic church in Westminster.

The clergy had long departed, however, by 1732 when the actors moved in. The first Covent Garden playhouse—it was officially named the Theatre Royal—opened with Congreve's *The Way of the World*. Music began to ring through the auditorium soon thereafter, to the popular tunes of *The Beggar's Opera*.

George Frideric Handel, aka Georg



A ticket designed by Hogarth for the benefit performance of Thomas Walker, the original MacHeath of "The Beggar's Opera" in 1728

Friedrich Händel, arrived upon the scene in 1734, bringing all manner of frilly, ready-made opera with him—or oratorio, depending on the season.

When fire destroyed the first theatre in 1808, a replacement building rose from the ashes within the year. Weber composed *Oberon* for this house in 1826. Soon Maria Malibran and Wilhelmine Schröder-Devrient commanded the premises for florid yet heroic diva wars. On a single historic night during this somewhat bizarre period, Malibran mustered the title roles of both—repeat, both—*La Sonnambula* and *Fidelio*. What's more, the two operas were separated by a comic ballet called *Auld Robin Gray*.

Singers obviously had leather lungs in those days. Audiences apparently had endless patience. Foreign companies came and went. Most notable

among the early visitors, perhaps, was an ensemble from Brussels that performed Rossini and Meyerbeer in a manner pleasing even to Henry Fothergill Chorley. The grandfather of all us critics deigned to describe the Belgian *Huguenots* effort as "unmutilated and meritorious."

Rapture.

Bel canto moved in next. The house, renamed the Royal Italian Opera, was rebuilt to accommodate the traditional horseshoe seat formation. Giulia Grisi ennobled *Semiramide* at the re-opening. Soon, with the overt blessing of good Queen Victoria, hum-along opera began to serve as the approved entertainment of polite British society. Then another disastrous fire abruptly brought all this to another temporary end during a fancy-dress ball in 1856.

The third house opened, rather traumatically, two years later. The vehicle this time took the sprawling form of *Les Huguenots*, and the stellar cast included Grisi and Giovanni Mario. The performance, alas, was never completed. The final act had not even begun when the clock struck midnight. Sunday, the godly day of moral contemplation and closed theatres, had arrived too early for the festive operagoers.

A brave stage manager tried to explain the problem. The orchestra abandoned Meyerbeer in favor of "God Save the Queen." The audience went home grumbling.

A grave post-mortem appeared Monday morning in *The Times*: "It was as well, Her Majesty was not present."

But she was present. Her stern profile adorned the ornate top of the new proscenium arch. It glowers there to this day, grandly confronting 2,117 plush seats amid crimson and gold decor.

International opera became a brief but reasonably steady annual attraction at Covent Garden between 1858 and 1939, apart from a four-year hiatus during World War I when the government commandeered the theatre as a furniture repository.

Virtually everyone who was anyone in the world of high Cs and high egos eventually appeared in the Bow Street emporium. The only notable absentees during the early years were stars who happened to harbor an aversion to singing even the French and German repertoires in Italian. Opera in the original language did not become a house policy until 1888. That was the year of Wagner, the year a conductor named

"Die Zauberflöte"—design by Jürgen Rose





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Sir Colin Davis, Music Director of the Royal Opera, in the auditorium

Gustav Mahler and a company from Hamburg staggered London with the first Covent Garden *Ring des Nibelungen*.

The ensuing years, some good and some not so good, witnessed the golden debuts of Enrico Caruso, Emmy Destinn and Luisa Tetrazzini, not to mention the timely British premieres of Puccini's most beloved operas plus *Parsifal* and *Louise*.

It was in 1910 that Covent Garden made the fateful acquaintance of a 31-year-old, self-taught quasi-genius named Thomas Beecham. He wasn't a sir then. He wasn't even a particularly well-known conductor. But he was wealthy, bold and imaginative. What's more, he could muster sufficient inner ardor and outer support to afford London its first look at Richard Strauss' then-controversial *Elektra*—a scant year after the Dresden premiere—not to mention two other rarefied, essentially British, specialties: *The Wreckers* of Ethel Smyth and *A Village Romeo and Juliet* by Frederick Delius.

Before the outbreak of war, Beecham managed to introduce a good deal more Strauss—*Salome*, *Ariadne auf Naxos*, *Rosenkavalier*, even *Feuersnot*. He also mustered two seasons of Russian opera.

Later, when the theatre began its post-World War I activities, Beecham assumed full command, a continuing variety of fiscal problems notwithstanding. Unfortunately, his optimistic

scheme to form and sustain a British national company came to grief in 1924.

During most of the next seven years, Covent Garden functioned primarily as a dance hall. Opera returned only for eight weeks each summer. Nevertheless, even this relatively blighted era could boast its glories, notably German efforts featuring such imported paragons as Frida Leider, Lotte Lehmann, Elisabeth Schumann, Lauritz Melchior, Friedrich Schorr, Alexander Kipnis and

Richard Mayr, often under the baton of Bruno Walter.

The Italians occasionally had their days, too, especially when the likes of Rosa Ponselle, Beniamino Gigli, Aureliano Pertile, Mariano Stabile and Ezio Pinza could be lured to London.

The Met may have had more money. But it had no summer season and no monopoly.

Beecham was persuaded to return from 1932 to 1939, presiding over sometimes chaotic, sometimes unpredictable, sometimes improvised performances that on the luckiest nights achieved remarkable distinction against the odds. It was during this Depression era that he conducted some especially memorable Wagner, loftily seconded by none less than Wilhelm Furtwängler, Fritz Reiner and Felix Weingartner.

It was at this time, too, that the adored Conchita Supervia revived the art of the coloratura mezzo-soprano; that Richard Tauber, Tiana Lemnitz and Erna Berger sang Mozart of incomparable finesse; that Kirsten Flagstad and Melchior personified the Tristan and Isolde many experts still regard as ideal; that Richard Strauss defined the impulses of his own *Ariadne* with forces from Dresden.

It also was at this time that a rather naive London flirted with the idea of an alliance with a prime Fascist showcase, the Rome Opera. Luckily, the plan was aborted. Meanwhile, pre-World War II London frequently found itself playing uncomfortable host to casts that

Gwyneth Jones, right, the current Royal Opera *Turandot*, with an illustrious predecessor in the role, Dame Eva Turner

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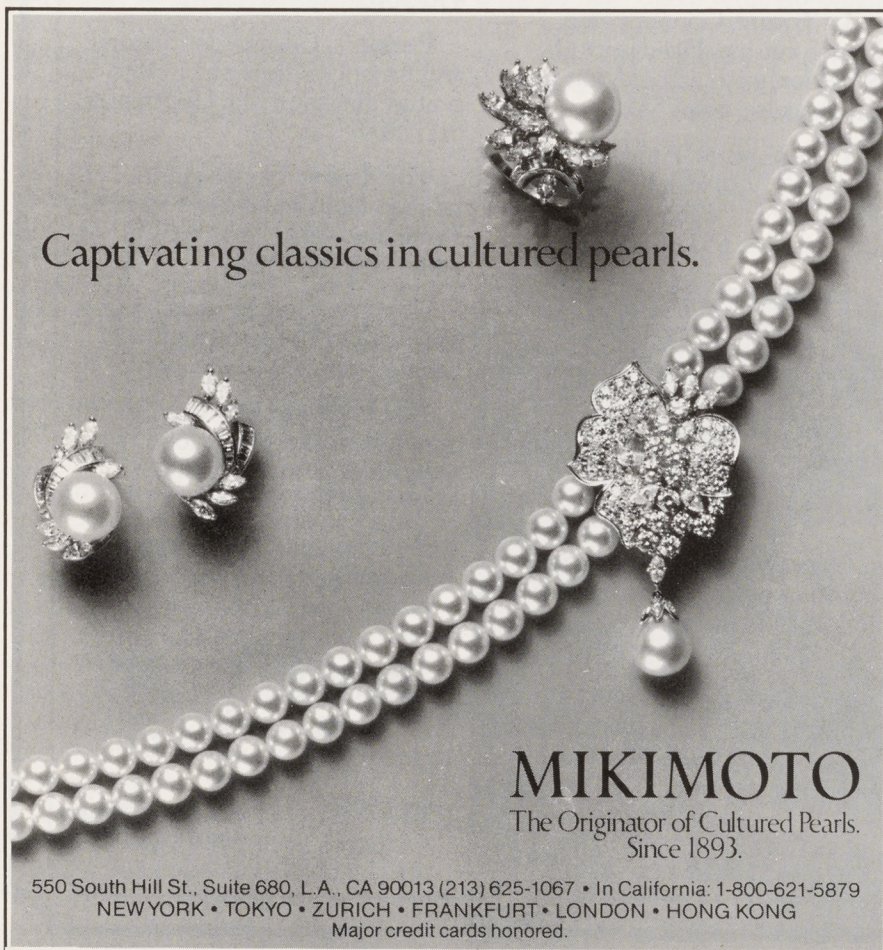


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united Nazis with Nazi outcasts with Nazi escapees. An infamous *Rosenkavalier* of the period found the anti-Nazi Lotte Lehmann so harassed by politically hostile colleagues that she collapsed during the first act and had to be replaced by a Viennese rival who just happened to be in the audience.

During World War II, Covent Garden became the ignoble property of a commercial enterprise known as Mecca Cafes. Once again, the opera house served as a dance hall. All that changed for good, however, in 1946. Peace brought with it the formation of a full-fledged, government-subsidized, nationally oriented, idealistic, quintessentially British opera company. Or so everyone hoped.

Until 1946, the term Royal Opera had referred to a building. Under the auspices of the newly formed Covent Garden Opera Trust, managed by David Webster of the Liverpool Philharmonic, and with funds from the newly formed Arts Council of Great Britain, the Royal Opera would henceforth be a producing apparatus. The official goals of the trustees were, if anything, too explicit:

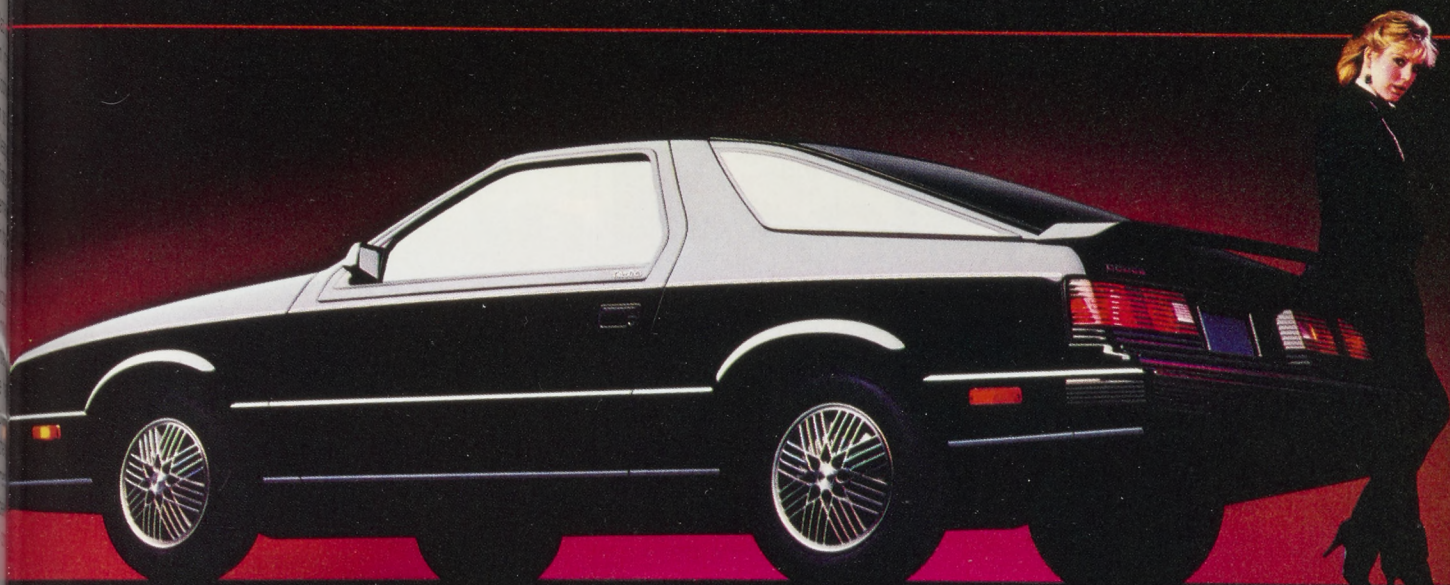
"... to establish Covent Garden as the national centre of opera and ballet, employing British artists in all departments, wherever that is consistent with the maintenance of the best possible standards; and aiming not merely at the organization of occasional seasons but a permanent national institution, which while ready to learn from the great continental traditions, will develop its own tradition and finally create a style of its own."

The new beginning was fraught with dilemma. Many experts assumed Beecham would return to assume immediate leadership. But his outspoken sentiments and autocratic habits had left him unpopular in some key places. After the war he was to conduct opera at Covent Garden only on two occasions, both in 1951. The duties of the music director were handed instead to a dark-horse candidate, the Austrian refugee Karl Rankl.

Rankl had to endure second-guessing from the powers above him, and he sometimes had to run a poverty-stricken company by the trial-and-error system. His gifts as a conductor tended to be solid rather than inspiring. His casting choices, often the result of financial and logistical factors beyond his control, sometimes tended toward the dubious.

His adherence to an unyielding opera-in-English policy often brought





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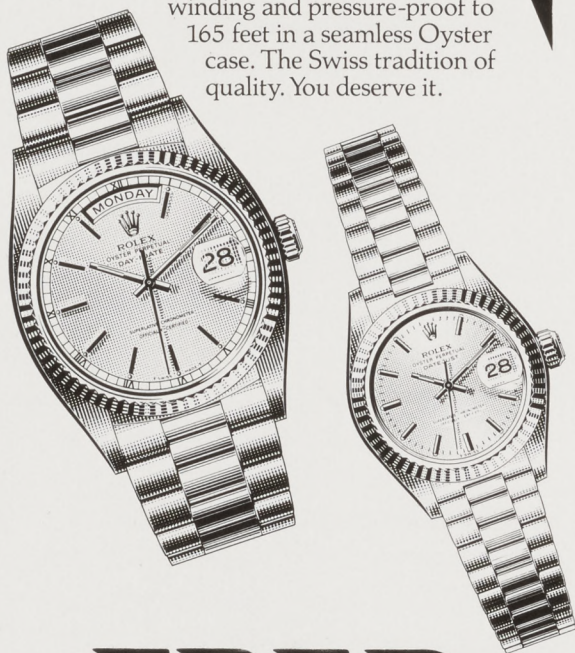


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with it the unintentional comedy of French, Italian and German guest artists mangling a language they did not understand, much less speak. It also precluded the engagement of many major foreign singers who simply would not, or could not, relearn their roles in English.

Rankl drew criticism for entrusting some stagings to the eccentric young Peter Brook, including a *Salome* that nearly caused a riot—not just because the theatrics were odd, not just because the inimitable Ljuba Welitsch sizzled without inhibition in the title role, but mostly because Salvador Dali provided wildly Expressionist decors that were distinctly ahead of their time.

In retrospect it is clear that Rankl deserved credit and gratitude for making a brave start under trying circumstances. He received little of either.

His successors—Rafael Kubelik (1955-8), Georg Solti (1961-71) and Colin Davis (1971 to the present)—encountered various problems of their own, but, in general, their regimes were marked with increased success. After all, they could reap the advantages of larger budgets, enhanced personal power, and a gradual reversion to a policy of international opera performed by generally international casts, usually in the original language.

Postwar Covent Garden has witnessed the emergence of the British singer as a valued commodity on the world market, even though the British singer has enjoyed no monopoly on central assignments in London. Postwar Covent Garden has also seen the abandonment of the traditional repertory system in favor of a *stagione* concept that allows one unchanging cast to perform the same opera five or six times within a short time period.

Postwar Covent Garden has nurtured, or in some cases has at least flirted with nurturing, two generations of British or British-oriented singers of undisputed international rank: Kathleen Ferrier, Amy Shuard, Marie Collier, Joan Sutherland, Gwyneth Jones, David Ward, Donald McIntyre, Peter Glossop, Robert Lloyd, Norman Bailey, Stuart Burrows, Geraint Evans, Margaret Price, Yvonne Minton, Janet Baker, Otakar Kraus, Kiri te Kanawa, Peter Pears, Richard Lewis, Thomas Allen, Lorna Haywood, Michael Langdon, Josephine Barstow, Rosalind Plowright, Pauline Tinsley, Heather Harper—to name the most obvious, in no particular order.

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ably shared the home stage with the greatest international artists of our time. It was at Covent Garden that Maria Callas enjoyed some of her most tumultuous triumphs. Covent Garden also was, for many years, a particularly happy home away from home for the likes of Boris Christoff, Hans Hotter, Kirsten Flagstad, Tito Gobbi and Sena Jurinac.

At one time or another, most of the other household-name world stars have at least passed by, as have some of the world's finest conductors: Carlo Maria Giulini, both Erich and Carlos Kleiber, Karl Boehm, Reginald Goodall, Rudolf Kempe, Otto Klemperer and Claudio Abbado, among them.

The company has demonstrated a serious conscience regarding its responsibility toward the contemporary British composer. Britten's *Billy Budd*—with the American baritone Theodor Uppman in the title role—had its premiere at Covent Garden, as did the same composer's *Gloriana*. Furthermore, the post-War company can take credit for the first performances of William Walton's *Troilus and Cressida*, Arthur Bliss' *The Olympians*, Ralph Vaughan Williams' *Pilgrim's Progress*, Michael Tippett's *Midsummer Marriage*, *King Priam* and *The Ice Break*, Richard Rodney Bennett's *Victory* and Peter Maxwell Davies' *Taverner*, not to mention *We Come to the River*, a modernistic challenge by a German expatriate: Hans Werner Henze.

The Royal Opera has, in addition vouchsafed the time, energy and money in recent years to stage Berg's *Wozzeck* and *Lulu*, Shostakovich's *Katerina Ismailova*, Britten's *Death in Venice*, Janacek's *Jenufa*, and Schoenberg's *Moses und Aron*, in addition to momentous productions of Berlioz's *Les Troyens* and Strauss' *Die Frau ohne Schatten*, an especially inventive *Pelléas et Mélisande* and a genuinely futuristic *Ring* staged by Goetz Friedrich.

The Royal Opera House is blessed with excellent acoustics. It also happens to be an intimate house, by American if not by European standards, for grand opera.

The size of Covent Garden, moreover, may account for a singing and acting style predicated not just on good old British restraint but also on technical conditioning that suggests essential effects need not be blown up. In London, after all, crucial expressive devices do not require projection far into any wide open space.

Although British audiences go wild



"I'll never forget that feeling of exultation.  
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*Frank Senter*

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Jon Vickers in "Peter Grimes"

on cue over a Pavarotti and forget their manners in the process, just as audiences do everywhere from Adelaide to Zurich, the penchant for restraint usually can be felt on both sides of the London proscenium.

The Covent Garden public listens. It seldom greets an artist's entrance with bravos that might go against the musical grain, seldom interrupts arias with applause, hardly ever obliterates affecting orchestral postludes with premature clapping and cheering. When the legitimate moment for ovations arrives, however, the British operagoer is remarkably enthusiastic, and remarkably discerning.

Two of the three Olympic exports from Covent Garden this summer have already traveled extensively. *Die Zauberflöte*, a 1979 replica of the fanciful Munich Opera version staged by August Everding and designed by Jürgen Rose, has been seen in South Korea and Japan. *Peter Grimes*, in the stark, atmospheric, 1975 staging of Elijah Moshinsky, has been sent to La Scala in Milan as well as the Far East.

It all goes as planned, German-singing Mozart in Los Angeles will unite a British Tamino (the long-admired Stuart Burrows), a British Papageno (Thomas Allen, who recently scored a personal success in a Mahler program with the Los Angeles Philharmonic) and a British Sarastro (Robert Lloyd, re-

membered as the young Gurnemanz in Syberberg's eccentric *Parsifal* film) with an American Pamina (Helen Donath) and a Flemish Queen of the Night (Carla del Re, making her Royal Opera debut a long way from London).

Britten's tragic tale of alienation brings us two classic portrayals: the heroic, possibly definitive, Grimes of the Canadian tenor Jon Vickers and the crusty, sympathetic Balstrode of the

beloved Welsh baritone, Sir Geraint Evans. The Olympic performances, not incidentally, will mark Sir Geraint's farewell to the operatic stage. The Irish soprano Heather Harper, remembered here for *Alceste* with the New York City Opera and appearances with the Philharmonic, sings Ellen Orford.

The new production of Puccini's *Turandot*, which inaugurates the Royal Opera visit here, actually will be seen by Los Angeles before its London opening, which is scheduled for September.

Originally, this *Turandot* was to have been a collaboration between the controversial Italian director Giancarlo del Monaco (son of the tenor, Mario del Monaco) and the designer Patrick Procktor. A reported conflict of conception has resulted in a change of plan, however, and now the direction will be in the equally controversial hands of Andrei Serban and the decor will be by Sally Jacobs, both making Royal Opera debuts.

Welsh soprano Gwyneth Jones will undertake the arduous title role for the first time in her career. It is worth noting that she will prepare the assignment with Dame Eva Turner, a definitive Covent Garden *Turandot* of the 1930s who, at 93, will accompany the company to Los Angeles. Jones' colleagues will include Plácido Domingo as Calaf and the American soprano Leona Mitchell as Liu.

Sir Colin Davis, not seen here since a Los Angeles Philharmonic engagement in 1967, will conduct all 11 performances of all three operas. □

Sir Geraint Evans and Lady Evans with Sir John Tooley (right), General Director of the Royal Opera, in front of a bust of Sir Thomas Beecham





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# Chamber Music— A Festival of Winners

by Herbert Glass



*Sequoia String Quartet*

Perhaps the least publicized aspect of the Olympic Arts Festival is its seven-part chamber music component. And no wonder. Chamber music by its very nature and intent defies the sort of weighty hyperbole that accompanies symphony orchestra concerts or springs into being of itself in connection with the logistically complex and heavily populated art of opera.

Chamber music does not make a lot of noise. It is unsuited to vast spaces (and, concomitantly, large numbers of people). It is, on the surface, a small group of people—two at least, sometimes as many as eight—more often than not formally attired, seated in a tight knot, making more or less unobtrusive music (usually or stringed instruments) for what would by symphonic or operatic standards be a small audience. The only parts of the players' bodies visibly engaged are the hands and arms.

Yet what those bodily members are doing is the acme of serious music

making, the ultimate test of the classically-trained musician's combined skill, intelligence and, most subtly, ability to live in close communion with a very few of his or her fellows. Chamber musicians are—must be—like-minded colleagues; not for them the free-wheeling self-expression of the solo virtuoso or the orchestra member's ability to hide his transgressions amid the tumult.

Chamber musicians have to agree with one other, and that does not come easily or naturally. Failure to think as one—or to give the impression of thinking as one—will quickly be spotted by the chamber music aficionado.

What chamber aficionados (and they are second only to opera lovers in the intensity of their devotion, although far less demonstrative) are experiencing is akin to the loftiest sort of athletic exhibition. The members of a string quartet are acrobats. The musical ensemble may not risk life and limb as does a quartet of aerialists, but the members of both groups are so dependent on their fellows that miscalculation can mean disaster.

Or, to bend the metaphor further, compare the chamber composition and its performance to a formal Olympic athletic activity: the finale of, say, a Haydn or early Beethoven string quartet to a relay race, the tune—or the runner's baton—being passed from one player to the other, at high speed. Drop either and Beethoven—or your team's position in the race—is in big trouble.

Another, less abstract point of contact between the arts festival's chamber music element and the athletic Olympics emerged as plans for the arts festival took shape: the emphasis on youth.

In a recent conversation, Dr. Mary-Ann Bonino, professor of music at Mount St. Mary's College in Los Angeles, an experienced concert impresario



*The Colorado String Quartet*

and co-producer of the Olympic Arts Festival chamber music series, informed me that the notion of featuring youthful winners of recent music competitions was present in the earliest discussions regarding the shape the Festival should take.

According to Bonino, the "competition winners idea was the brainchild of Hope Tschopik, associate director of the Olympic Arts Festival. Hope thought it would ensure an element of freshness since these would be relatively unknown artists, at the beginning of their careers and, by the terms of the competitions, all under the age of 30.

"We looked at various chamber music competitions—international competitions, mind you, open to contestants from all nations, like the Olympic games themselves—held no further back than early 1983, so the winners were unlikely to be overexposed by the time the arts festival rolled around. Our interest, after all, is in showcasing the future."

(continued)



*Guarneri String Quartet*

Among the competition medalists whose names are available (the Naumburg and Coleman competitions, whose winners will be heard on June 4 and 7, respectively, had not as yet been held at this writing) we have first—on June 14—a pair of Americans, the violin and piano duo of Peter Matzka and Teresa Turner-Jones. Unfamiliar names? Well, so at one time were the names of some of their predecessors as winners of the Munich International Music Competition: pianist Christoph Eschenbach, soprano Jessye Norman, trumpeter Maurice Andre, oboist Heinz Holliger, the Tokyo String Quartet.

Making its American debut (June 18) at the Arts Festival will be an Austrian-based group three of whose members have been performing together since earliest childhood, which should guarantee a considerable degree of interpretive unanimity. The Hagen Quartet—three siblings named Hagen from Salzburg and a young lady from Venezuela named Bik—have a combined age approaching 90, with the youngest member, cellist Clemens Hagen, three-plus years away from being served (legally) his first drink at a Los Angeles bar.

The Hagen Quartet took first prize last summer at the Evian, France, String Quartet Competition just weeks after taking a second at the Banff, Canada, International Competition. The first-prize winner at Banff was the Colorado String Quartet which, not at all coincidentally, also appears at the Olympic Arts Festival.

The members of the Colorado Quartet—who, like their colleagues at the Festival are experienced, albeit young, professionals, in no sense rank beginners—formed their ensemble in

1976 and currently, in addition to touring, serve as teaching assistants to the Juilliard String Quartet at the Juilliard School in New York. In addition to giving their own program on June 25, the Colorado will be heard in conjunction with the Sequoia String Quartet on the June 28 closing chamber music event of the Olympic Arts Festival.

When asked about the participation in the Festival of two such seasoned—if hardly greybearded—ensembles as the Guarneri Quartet (June 11) and the Sequoia, MaryAnn Bonino offered the following: "Aside from the fact that their experienced professionalism is welcome under any circumstances, both groups are here as 'representatives'. By which I mean that the Guarneri is considered by many—around the world—to be America's flagship quartet. So who better to rep-

*Peter Matzka and Teresa Turner-Jones*

resent the host country of the 1984 Olympics? And who better than the Sequoia, which is in residence at the California Institute of the Arts, and rapidly gaining a large following here and abroad, as representative of Los Angeles, host city of the Olympics?"

The repertory being presented by these various groups was a final topic of discussion with Dr. Bonino. She cited the procedure whereby the ensemble sends to the individual in charge of booking a number of different programs it has been playing or is in the process of "working up"; on rare occasions, the performers will send a repertory list from which the concert presenter can construct a program. The latter was the case with the Matzka/Turner-Jones duo.

"For the Olympic Arts Festival, we tried to choose programs that best exhibited the performers' strengths and specialties," Bonino noted. "The balanced program is always the ideal, that is, a concert including works from the major composers of the 18th, 19th and 20th centuries—excepting the case of the Guarneri, where our idea had always been to present an all-Beethoven evening. In addition, we wanted a sampling of American music, thus the Charles Ives sonata from Matzka and Turner-Jones and the West Coast premiere of Ezra Laderman's new quartet by the Colorado. And then there probably will be some American music from the Naumburg and Leventritt winners."

"But above all," she concluded, "we were after good music." And that we shall undoubtedly have, in abundance.

*The Hagen Quartet*



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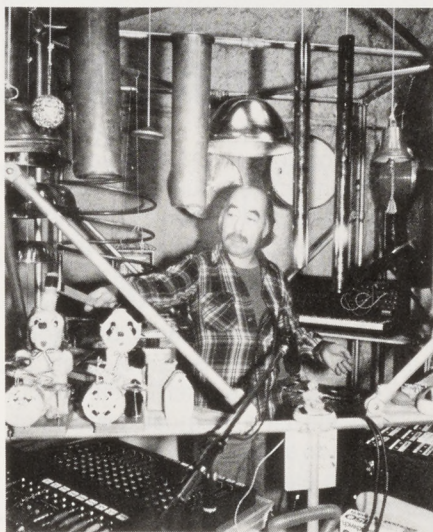
# Contemporary Music— Rebirth through Technology

by Daniel Schillaci

As everyone knows, the current Olympics happens to fall in the ominous year 1984. Nothing in the realm of music fills the average audience with more of a sense of Orwellian horror than the "new music," more specifically that of the avant-garde variety, *most* specifically electronic, and other kinds of technologically oriented music.

Probably everyone has had at least one or two experiences justifying this sense of horror—experiences in which the music one encountered was more bizarrely arcane than accessible, more motivated by an impulse to show off the latest piece of equipment than by the desire to make a real artistic statement. The Olympic Contemporary Music Festival was designed to quell that sense of horror a little, if not to win people over completely. Says Morton Subotnick, composer at the California Institute of the Arts (CalArts), co-producer of the festival, "This is not a didactic event but a feast of incredible diversity to show what the mind and imagination can do when inspired by the use of up-to-the-minute tools. We're breaking the stereotype that today's avant-garde is interested only in experimentation for its own sake. The technological era is not the end of a musical tradition but a rebirth."

One of the common fears which Subotnick, a pioneer in the field for at least 20 years, dismisses out of hand is that technological tools somehow will replace acoustic instruments. "Acoustic instruments are just fine the way they are. When the clarinet was invented, it didn't replace other instruments. In the same way, the synthesizer should be considered just another instrument, albeit a strange one by virtue of the fact that it constantly reshapes itself into a limitless number of sound-forms. Without necessarily knowing it, the man on the street already is familiar with the new instrument; it's the thing which makes those funny sounds on commercials and in one out of every three movie scores. What the man on the street probably



Nobuo Kubota of CCMC/Toronto

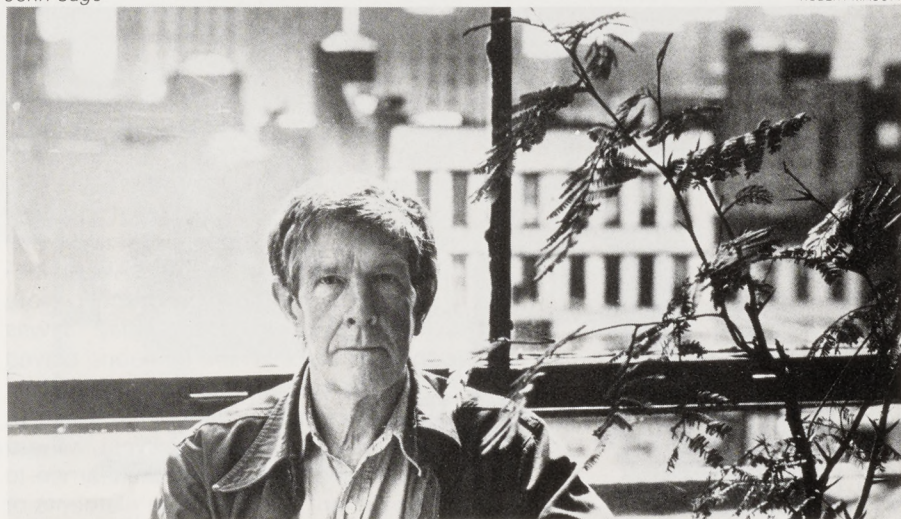
doesn't know are the ways in which serious composers have been coming to grips with the synthesizer's potential outside the commercial realm, as a fine art medium. And it is not limited to the synthesizer: It includes a wide range of electronic technology."

The week-long contemporary music component of the Olympic Arts Festival did not start by trying to give a comprehensive picture of that potential, comments project director Frans van Rossum, Dean of the School of Music at CalArts, "but somehow it manages

to do a pretty good job of it anyway. Those who attend every event will be exposed to a broad range of styles—most of them American but in an international context. Included are works by Charles Dodge, a leading exponent of speech-song in the United States, perhaps in the world; Roger Reynolds, a major composer of computer music on the West Coast working at the University of California, San Diego; Sal Martirano, a composer who emerged from the post-Webern school and who added '50s and '60s jazz elements to his work; Rhys Chatham, one of the younger generation of composers who classicizes elements of punk music much the same way Stravinsky classicized rags; and Subotnick himself, whose picturesque scores are no more fearsome than children's fairy tales. In addition, there's the appearance by CCMC, the Canadian avant-garde improvisation ensemble and two evenings of concerts by the Los Angeles Philharmonic New Music Group of works created at IRCAM (Institut de Recherche et de Coordination Acoustique/Musique), the Paris institute started by Pierre Boulez which is the most important laboratory for electronic research in the world."

"Then there are the two 'grand old men'—John Cage and Karlheinz Stock-

John Cage



ROBERT MASOTTI





Morton Subotnick

hausen," van Rossum continues. "Cage is represented by his *Variations IV*. How can you not love a piece which is written for any number of players, any sounds or combinations produced by any means? At its premiere in 1964 at the Los Angeles County Museum of Art it created something of a scandal. We'll see if history repeats itself. The Stockhausen—*Sternklang*—is the ultimate festival work. It was premiered in Berlin in 1971. The next year it was done at the Munich Olympics. The last time was in Paris in 1975, and it has always been well-received. *Sternklang* is easily enjoyable, meditative music; it's close to the emotions, grandiose, and beautiful. It's to be done ideally in a park on a balmy night under a starry sky and a full moon. The whole thing is very *California*."

Stockhausen is responsible for the classic work of the early electronic period, *Gesang der Jünglinge* ("Song of the Youths," 1956), a powerful mix of voices and electronics accomplished mostly by cutting and splicing. With the tone of a proud scientist, Stockhausen announced back then that, "The elementary conditions necessary

Rhys Chatham



STEPHANIE CHERNIKOWSKI

for composition with electronic means have been worked out. We have created prototypes in sound: We have grasped the essence of what is to be learned from these prototypes. . . ."

The conditions may have been crude by today's standards, but Stockhausen's comment is symptomatic of the wide-ranging excitement felt in Europe at the time. Almost every composer made a piece or two. Most of the electronic experimentation took place through subsidization by European radio stations—for instance, the one in Paris and the one in Cologne, the latter started by Stockhausen's mentor, Herbert Eimert. A studio in the Netherlands appeared, sponsored by the Philips Corporation and one in Milan was begun by composers Bruno Maderna and Luciano Berio. In the United States, the Electronic Music Center, a joint venture of Columbia and Princeton universities, was unveiled.

A half generation later, groups of younger American composers started their own studios. One in Ann Arbor, Michigan was begun by Robert Ashley and Gordon Mumma and the San Francisco Tape Center by Subotnick, Pauline Oliveros, and Ramon Sender. *Newsweek* music critic Alan Rich, who was active in the Bay Area in the '60s, remembers the way the San Francisco Tape Center flourished under the conservative eye of the good bourgeois Darius Milhaud, who was an avid supporter, despite his horror at much of what was being done there.

"The Tape Center: It was like an idealized CalArts in microcosm," wrote Rich in a story in *CalArts Today*. "It was the first place where someone played with the kind of color projections that later became the great light shows at the Fillmore East and West, where composers and filmmakers learned to experiment with the pure elements of

the artistic language: with sound and shape and timbre and movement. Its composers are all refugees from the San Francisco Conservatory in its stuffier days. Mort and his pals had put on a noise concert, with tapes and brake drums and old trolley cars and huge metal springs, wonderful to bang on. It got them kicked out of school. The Tape Center was the haven for everything at the outer edges of the arts. There was a conspiracy, in which even the critics took part, to keep the address a secret from the general public, because the cops would be sure to raid the place for drugs, even though there weren't any."

The real revolution in the last decade and a half has been the advent of inexpensive equipment, so that by the late '60s, there were more than 400 studios across the country. No one could have predicted this 10 years earlier. Says Subotnick, "as the equipment gets cheaper and cheaper, we will see more and more people being able to process highly sophisticated ideas in their own homes, freeing them from the necessity of going into institutional spaces to work. The other thing that will happen is that the language of the computer will become so sophisticated that we'll have a paper and pencil technology. In other words, you will be able to write what you want on the page (which is essentially what we've been doing all along), have it crystalized and reproduced in sound in a matter of seconds."

Does this mean the world will be overrun by a new breed of instant-composer? "Hardly," Subotnick answers, "but what it does mean is that more people will be familiar with computers and less frightened by them. □

Karlheinz Stockhausen

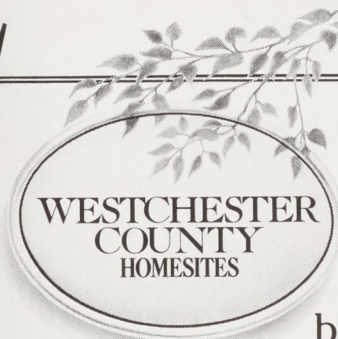
ROBERT SCHLINGEMANN





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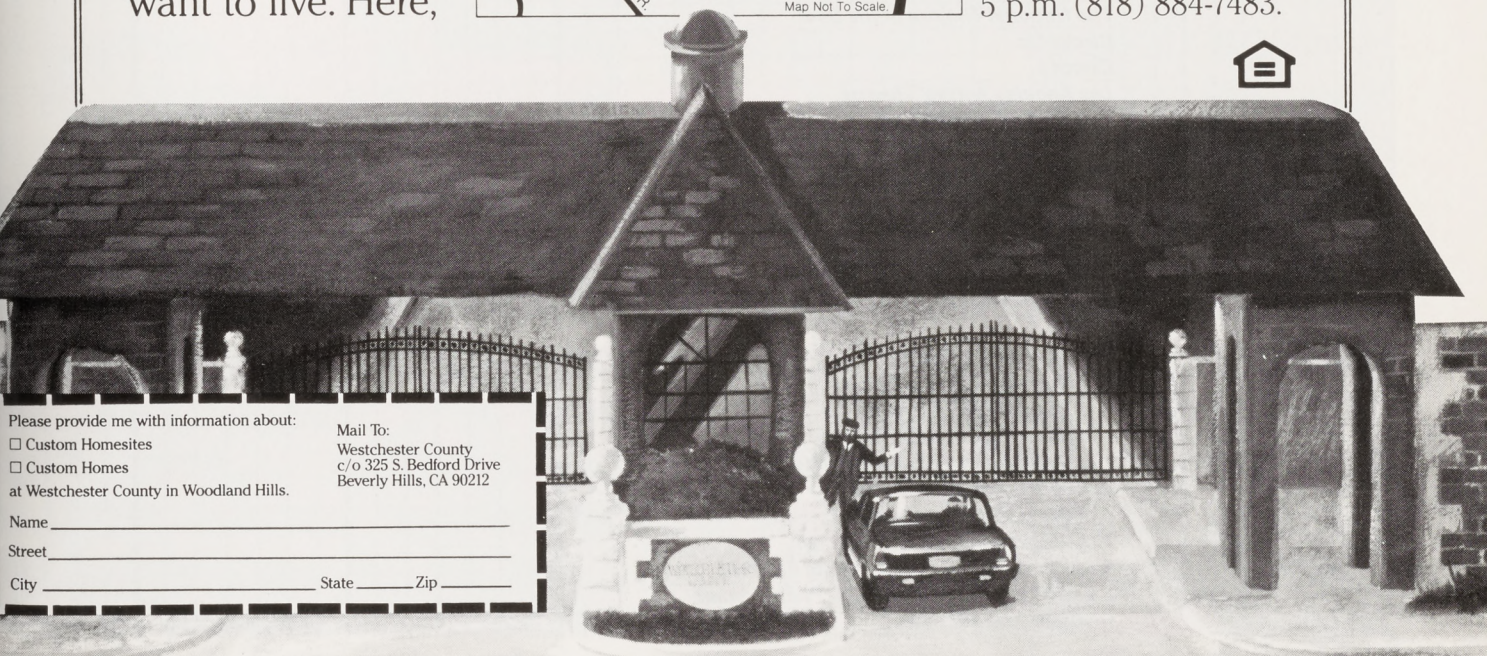
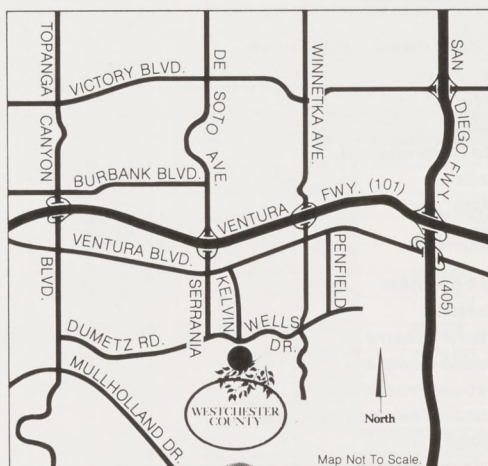
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This artist's painting represents the existing entry gate at Westchester County.

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## Calendar of Performing Arts

Information in this calendar is accurate at the time of printing

Week 1

Week 2

Week 3

### Dance

*Pina Bausch Wuppertaler Tanztheater*  
*California Dance Festival*  
*The Feld Ballet*  
*Lewitzky Dance Company*  
*Royal Winnipeg Ballet*  
*London Contemporary Dance Theatre*  
*Kodo*  
*Aman Folk Ensemble*  
*Merce Cunningham Dance Company*  
*Korean National Dance Company*  
*Sankaijuku*  
*Groupe Emile Dubois*  
*Ballet Folclorico de Guadalajara*  
*Nikolais Dance Theatre*  
*Les Ballets Africains*  
*Bugaku: Treasures from the Kasuga Shrine*  
*San Francisco Ballet*  
*American Tap*  
*Twyla Tharp Dance*  
*Dance Theatre of Harlem*

### Theatre

*Royal Shakespeare Company*  
*Nightfire*  
*Center Theatre Group/Mark Taper Forum*  
*The Groundlings*  
*Room for Theatre*  
*Le Théâtre du Soleil*  
*Carlo and Alberto Colombaioni*  
*L.A. Theatre Works*  
*Waseda Sho-Gekijo*  
*The Victory Theatre*  
*The Cast*  
*Odyssey Theatre Ensemble*  
*Actors for Themselves*  
*American Repertory Theatre*  
*The Negro Ensemble Company*  
*An Epidaurus Festival Production*  
*The Ensemble Studio Theatre Los Angeles*  
*Radeis International*  
*The National Theatre of the Deaf*  
*Circus Oz*  
*Cricot 2*  
*Los Angeles Actors' Theatre*  
*Piccolo Teatro di Milano*  
*Grupo de Teatro Macunaíma*  
*Teatro Taller Epico de la UNAM*  
*The China Performing Arts Company*  
*Théâtre Sans Fil of Montreal, Quebec*  
*Antenna Theatre*  
*De Mexicaanse Hond*  
*Goodman Theatre/Flying Karamazov Brothers*

### Music & Opera

*Chamber Music Festival*  
*Contemporary Music Festival*  
*The Royal Opera: Turandot*  
*The Royal Opera: Peter Grimes*  
*The Royal Opera: Die Zauberflöte*  
*Olympiad of Popular Music*  
*The Great Olympics Jazz Marathon*  
*The Westminster Abbey Messiah*  
*Prelude to the Olympics: A Gala Concert*  
*Classic Pops at the Bowl/L.A. Philharmonic*  
*Olympic Jazz Festival*



evening performance



M denotes matinee only



denotes matinee and evening performances



Week 4

Week 5

Week 6

Week 7

Week 8

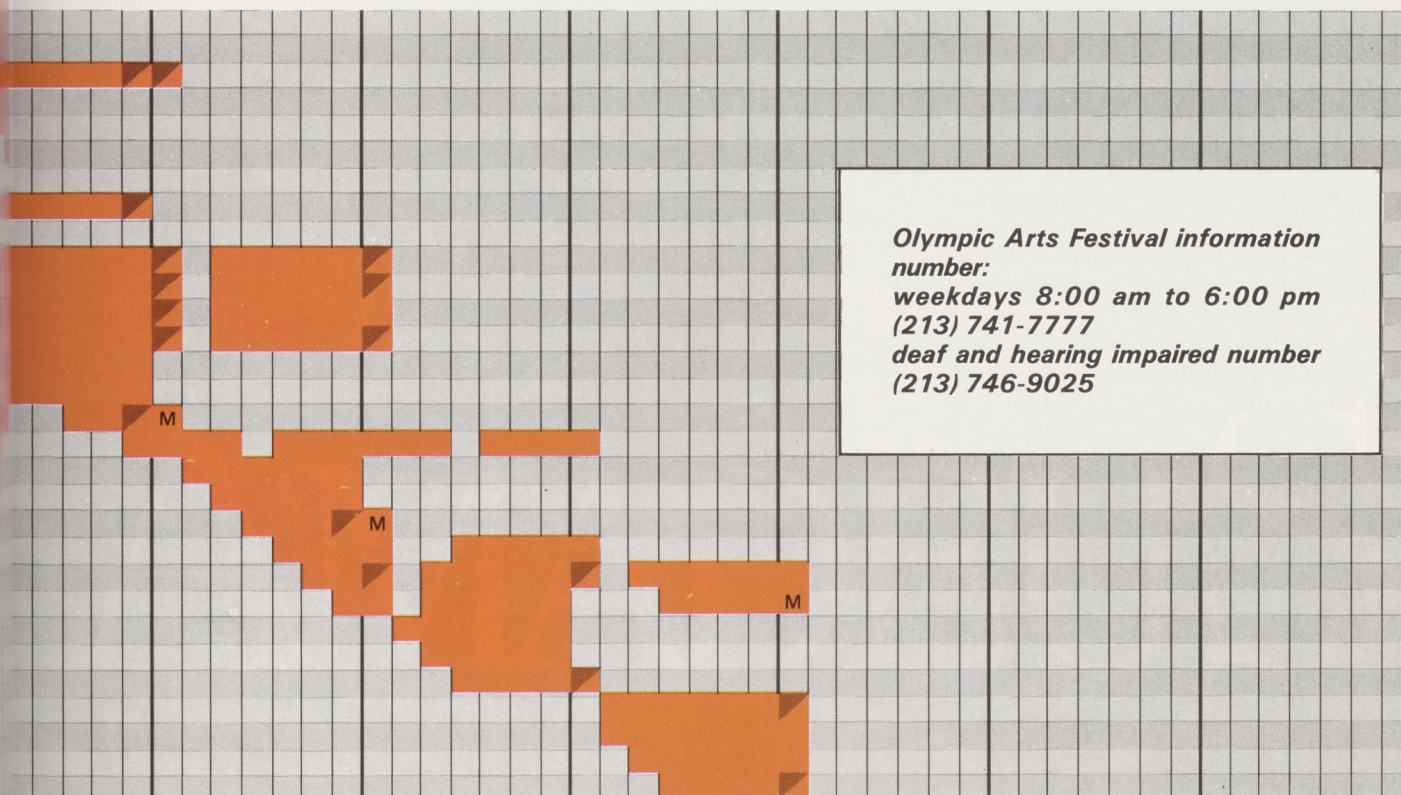
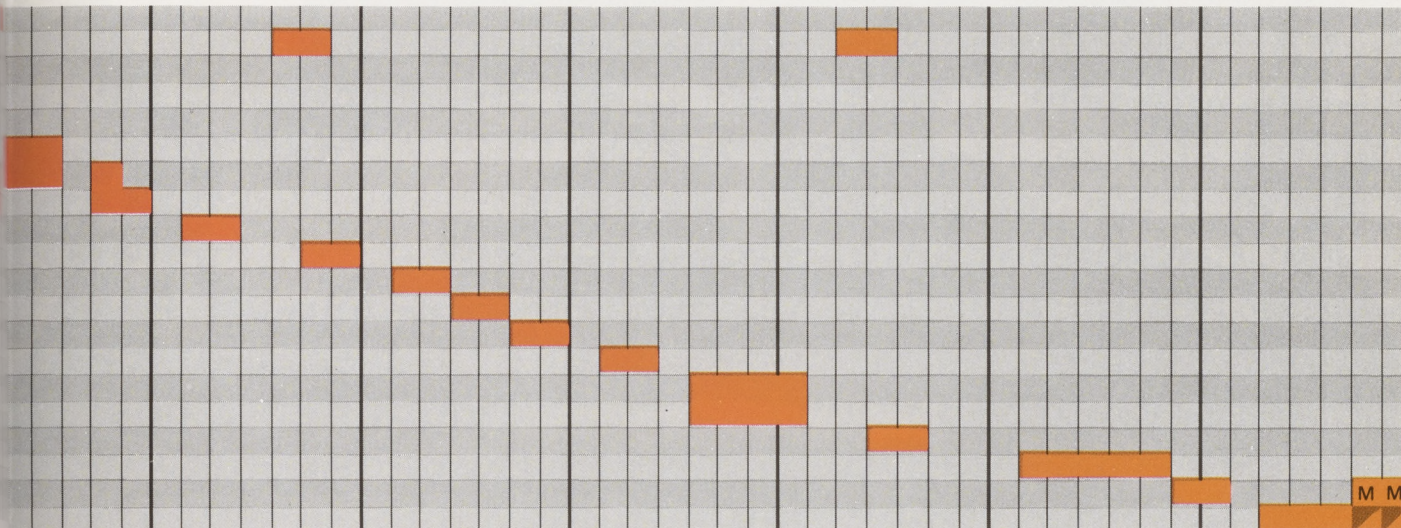
Week 9

Week 10

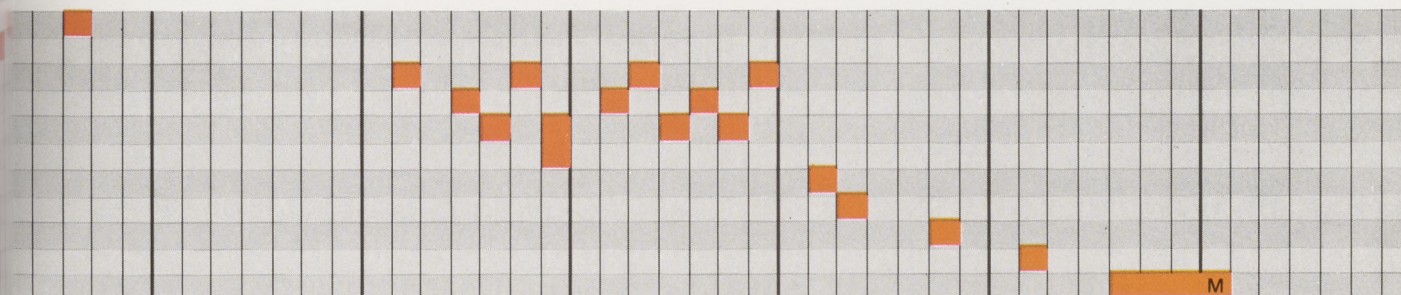
JULY

AUGUST

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**Olympic Arts Festival information**  
**number:**  
**weekdays 8:00 am to 6:00 pm**  
**(213) 741-7777**  
**deaf and hearing impaired number**  
**(213) 746-9025**



Please check schedule for curtain times.



## Calendar for Exhibitions, Festivals and Film

### Exhibitions

Los Angeles Memorial Coliseum June 1

**Dedication of Robert Graham's Olympic Gateway**

Los Angeles County Museum of Natural History Jun 8–Oct 14

**The Games of the Xth Olympiad**

City of Los Angeles, Office of the Mayor (exhibited at Rotunda, City Hall and Central Library) Jun 1–Aug 31

**Los Angeles... Legacies of the 1932 Olympic Games**

Museum of Contemporary Art Jun 1–Aug 12

**In Context**

Fisher Gallery, USC Jun 2–Aug 12

**California Sculpture Show**

Craft & Folk Art Museum (CAFAM) Jun 5–Aug 19

**Masks in Motion**

ARCO Center for Visual Art Jun 5–Jul 21

**Robert Graham: Studies for the Olympic Gateway**

Pacific Asia Museum Jun 27–Dec 30

**Kahurangi: Treasures from New Zealand**

The University Art Museum, UCSB Jun 20–Aug 5

**Olympic Rowing: Integrity and Tradition**

Santa Barbara Museum of Art Jun 22–Aug 26

**Art of the States: American Works After the '60s**

L.A. County Museum of Art (LACMA) Jun 28–Sept 16

**A Day in the Country: Impressionism and the French Landscape**

Los Angeles Institute of Contemporary Art (LAICA)  
Jun 30–Aug 14

**Australia: Nine Contemporary Artists**

Newport Harbor Art Museum Jun 28–Sept 9

**Action/Precision: The New Direction in New York, 1955–60**  
**The Figurative Mode: Bay Area Painting, 1955–65**

Museum of Cultural History, UCLA Jul 17–Aug 19

**The Mosaic Image: The First 20 Years of the Museum of Cultural History**

Japanese American Community & Cultural Center Jul 19–Aug 26

**Bugaku: Treasures from the Kasuga Shrine**

Museum of Contemporary Art (MOCA) Jul 21–Jan 1

**Automobile and Culture**

Los Angeles Municipal Art Gallery, Barnsdall Park Jul 22–Aug 26

**Art in Clay 1950s–1980s in Southern California**

Los Angeles Municipal Art Gallery, Barnsdall Park Jul 22–Aug 26

**Carlos Almaraz: A Survey Exhibition**

Pasadena Center Conference Bldg. Jul 25–Aug 12

**Olympic Philatelic Exhibition: OLYMPHILEX**

California Museum of Afro-American History and Culture  
Jul 22–Jan 15

**The Black Olympians: 1904–1984**

ARCO Center for Visual Art Jul 31–Sept 22

**Los Angeles and the Palm Tree: Image of a City**

Museum of Contemporary Art Dec, 1984

**1984 Olympic Photographic Commission**

Various Freeway Sites

Brockman Gallery Productions

**Olympic Mural Project**

Tujunga Wash Flood Control Channel

Social and Public Arts Resource Center (SPARC)

**The Great Wall of Los Angeles**

Knapp Communications

**Olympic Fine Arts Poster Series**

### Festivals and Film

Academy of Motion Picture Arts & Sciences Jun 29–Jul 2

**Olympiad of Animation**

Marina del Rey to Huntington Beach to Long Beach Jul 4

**TOPSail '84 (Evening Aerial & Fireworks Display)**

Los Angeles International Film Exposition Jul 5–20

**FILMEX '84**

The Huntington Library—Art Gallery—Botanical Gardens Jul 6, 7

**A Japanese Festival**

American Film Institute Campus Jul 12–15

**National Video Festival Olympics Screening**

Plaza de la Raza Jul 14, 15

**Plaza de la Raza Folklife Festival**

Craft and Folk Art Museum at Pan Pacific Park Jul 20, 21, 22

**International Festival of Masks**





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Screenplay and original stage play by PETER SHAFFER Produced by SAUL ZAENTZ Directed by MILOS FORMAN

An **ORION** PICTURES Release

70 mm **DOLBY STEREO**  
IN SELECTED THEATRES

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June 1 - August 12, 1984

## **Arts Festival Venues**

### **Performing Arts**

#### ***Beverly Hills High School Pool***

241 South Moreno Drive  
Beverly Hills

#### ***The CAST Theatre***

804 North El Centro Avenue  
Hollywood

#### ***The Ensemble Studio Theatre***

839 South Grand Avenue  
Los Angeles

#### ***John Anson Ford Theatre***

2580 Cahuenga Boulevard East  
Los Angeles

#### ***The Groundlings Theatre***

7307 Melrose Avenue  
Los Angeles

#### ***Hollywood Bowl***

2301 North Highland Avenue  
Los Angeles

#### ***Japanese American Cultural and Community Center***

Japan America Theatre  
244 South San Pedro Street  
Los Angeles

#### ***Los Angeles Actors' Theatre***

1809 North Oxford Avenue  
Los Angeles

#### ***Mark Taper Forum***

Los Angeles Music Center  
Temple Street and Grand Avenue  
Los Angeles

#### ***Matrix Theatre***

7657 Melrose Avenue  
Los Angeles

#### ***Odyssey Theatre***

12111 Ohio Avenue  
Los Angeles

#### ***Pasadena Center Conference Building and Pasadena Civic Auditorium/Theatre***

300 East Green Street  
Pasadena

#### ***Dorothy Chandler Pavilion***

Los Angeles Music Center  
First Street and Grand Avenue  
Los Angeles

#### ***Room for Theatre***

12745 Ventura Boulevard  
Studio City

#### ***Rose Bowl***

1001 Rose Bowl Drive  
Pasadena

#### ***Shrine Auditorium***

665 W. Jefferson  
Los Angeles

#### ***Television Center, Studio 9***

846 North Cahuenga Boulevard  
Hollywood

#### ***University of California, Los Angeles***

405 Hilgard Avenue  
Los Angeles

#### ***The Victory Theatre***

3326 West Victory Boulevard  
Burbank

### **Exhibitions**

#### ***ARCO Center for Visual Art***

ARCO Plaza  
505 Flower Street  
Los Angeles

#### ***California Museum of Afro-American History and Culture***

Exposition Park  
700 State Drive  
Los Angeles

#### ***Central Library/City of Los Angeles***

630 West Fifth Street  
Los Angeles

#### ***City Hall Rotunda & Bridge Gallery***

200 North Spring Street  
Los Angeles

#### ***Craft and Folk Art Museum***

5814 Wilshire Boulevard  
Los Angeles

#### ***Fisher Gallery***

University of Southern California  
823 Exposition Boulevard  
Los Angeles

#### ***Japanese American Cultural and Community Center***

Goerge J. Doizaki Gallery  
244 South San Pedro Street  
Los Angeles

#### ***Los Angeles County Museum of Art***

5905 Wilshire Boulevard  
Los Angeles

#### ***Los Angeles County Museum of Natural History***

900 Exposition Park  
Los Angeles

#### ***Los Angeles Institute of Contemporary Art***

2020 South Robertson Boulevard  
Los Angeles

#### ***Los Angeles Memorial Coliseum***

Exposition Park  
Los Angeles

#### ***Los Angeles Municipal Art Gallery***

Barnsdall Park  
4804 Hollywood Boulevard  
Los Angeles

#### ***Newport Harbor Art Museum***

850 San Clemente Drive  
Newport Beach

#### ***Pacific Asia Museum***

46 North Los Robles Avenue  
Pasadena

#### ***Santa Barbara Museum of Art***

1130 State Street  
Santa Barbara

#### ***The Temporary Contemporary***

Museum of Contemporary Art  
152 North Central Street  
Los Angeles

#### ***University Art Museum***

University of California, Santa Barbara  
(off Highway 101) Santa Barbara

#### ***Frederick S. Wight Art Gallery***

University of California, Los Angeles  
405 Hilgard Avenue  
Los Angeles

### **Film and Festivals**

#### ***Academy of Motion Picture Arts and Sciences***

Samuel Goldwyn Theatre  
8949 Wilshire Boulevard  
Beverly Hills

#### ***American Film Institute***

2021 North Western Avenue  
Los Angeles

#### ***The Huntington Library***

Art Gallery, Botanical Gardens  
1151 Oxford Road  
San Marino

#### ***Pan Pacific Park***

7600 Beverly Boulevard  
Los Angeles

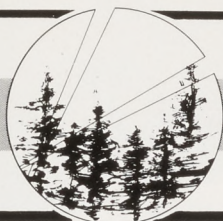
#### ***Plaza de la Raza***

Lincoln Park  
3540 North Mission Road  
Los Angeles

#### ***The Great Wall of Los Angeles***

Tujunga Wash Flood Control Channel  
Coldwater Canyon Boulevard between  
Oxnard Street and Burbank Boulevard





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## LEE RITENOUR

JUNE 30  
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JULY 21 \$22.50/20.00/13.50

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## DIONNE LOU WARWICK RAWLS

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## ANNIE

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## MARTHA RAYE

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SEPT. 1, 2  
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## THE EVERLY BROTHERS

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## ROY ORBISON

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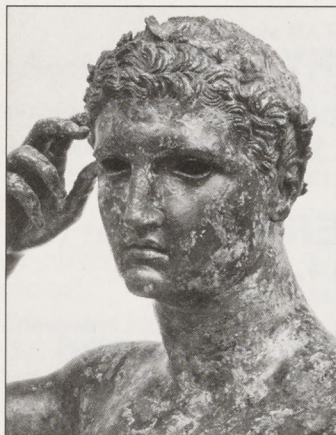
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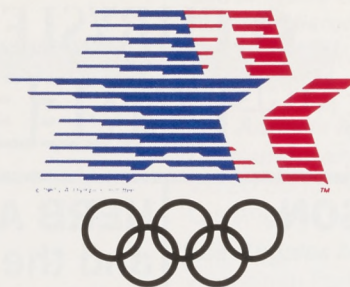
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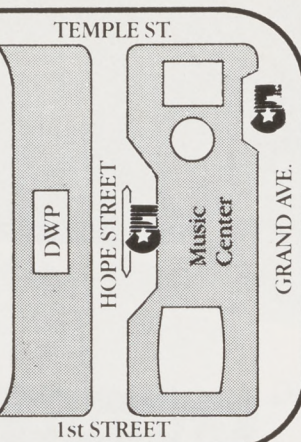
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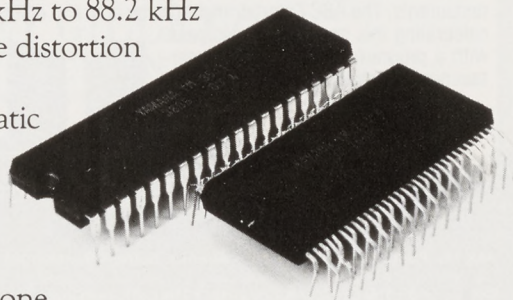
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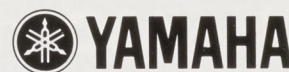
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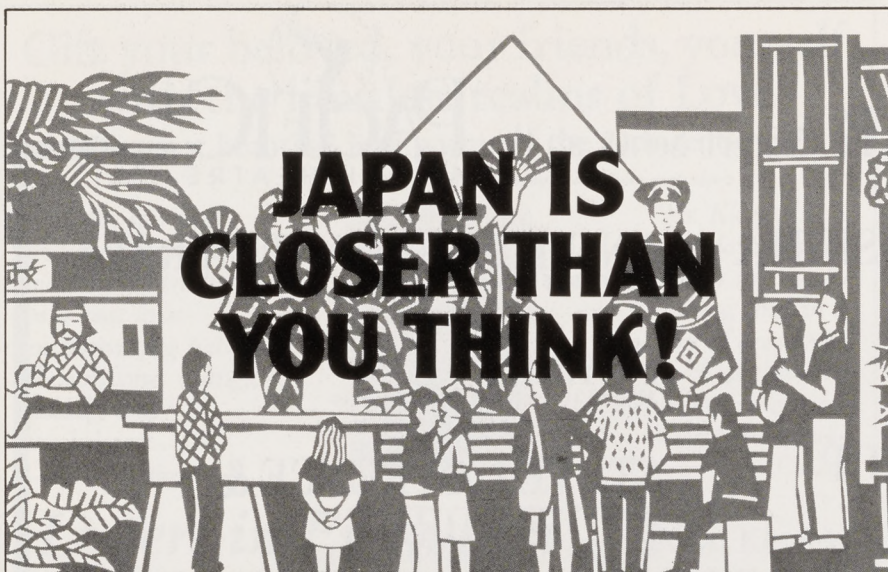
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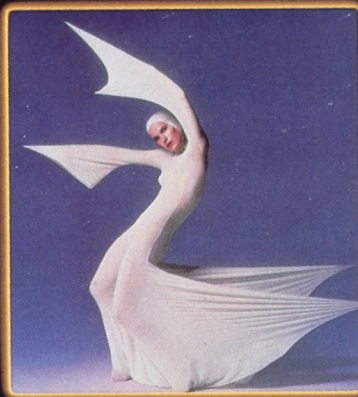
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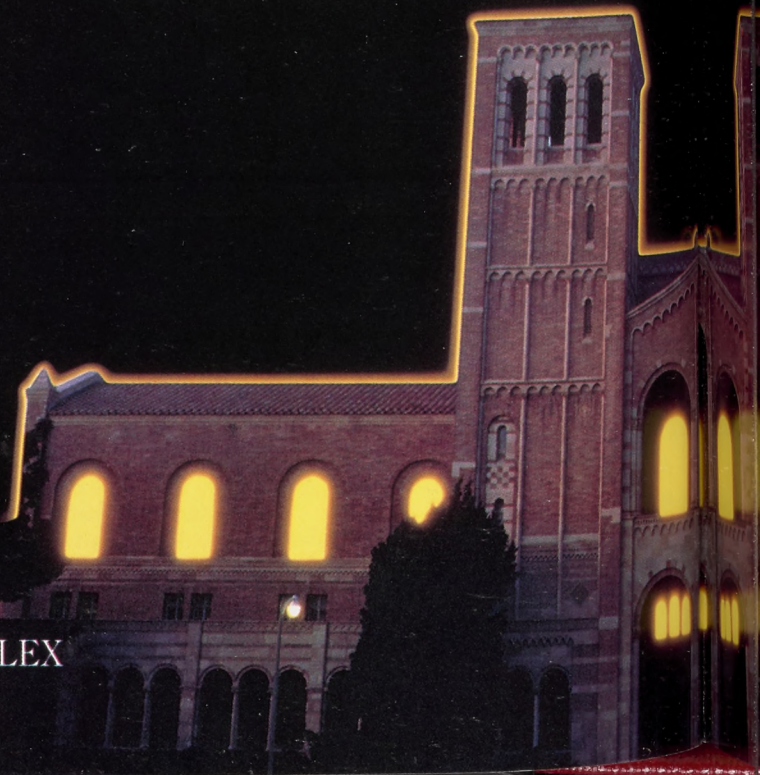


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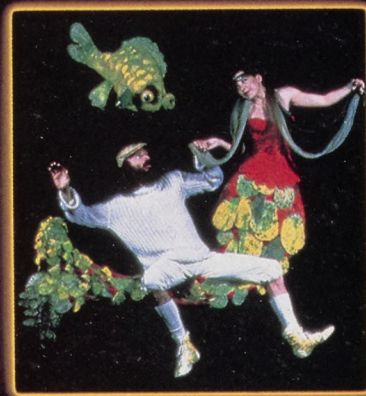
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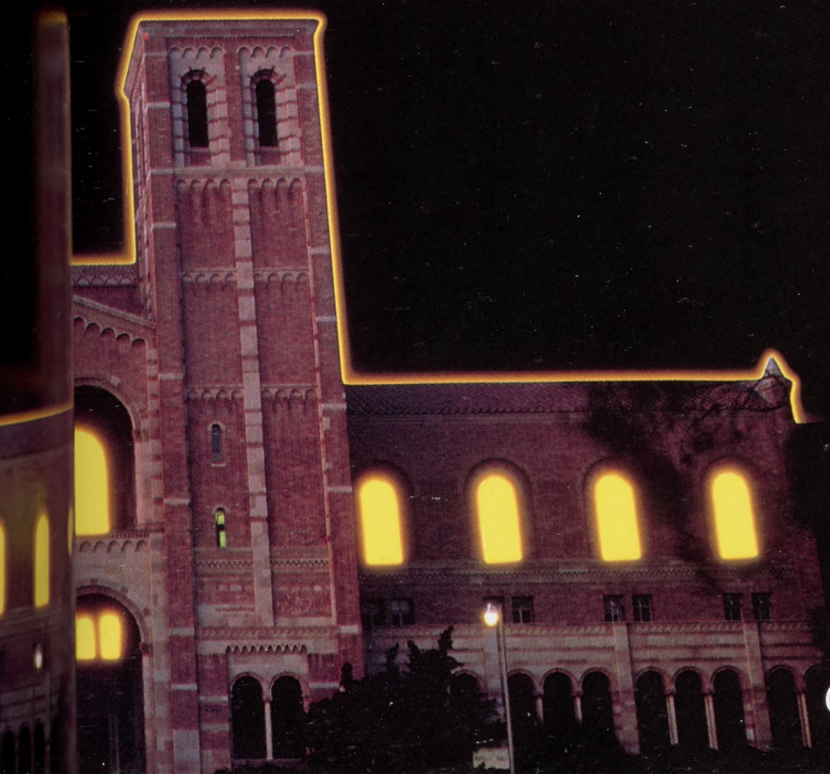
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